



## DRAMATIC MIRROR®

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## NYM CRINKLE'S FEUILLETON

ANOTHER CRASH-BANG ENGLISH MELODRAMA MAKES ITS APPEARANCE. MANKIND A SPECIMEN OF BRITISH TRADITION AND SAMENESS. SOME WHOLESOME ANIMADVERSIONS ON THE CLASS OF PLAY OF WHICH IT IS A TYPE. IN WHAT MANNER THE NATIVE WRITERS OF MELODRAMA HAVE OUTSTRIPPED THEIR TRANS-ATLANTIC BRETHREN.

In presenting another English melodrama of the crash-bang order to the American public, there does not appear to have been the slightest intention on the part of Paul Merritt and George Conquest to do anything new. There is, on the contrary, a justifiable suspicion that the makers purposely avoided anything new on the purely theatrical principle that people accustomed to flambeaux do not like the starlight.

The crash-bang English melodrama is an invariable quality; it never varies in thought, in method, or in purpose. A score of British melodramas are as much alike as a score of English landholders, who all wear the same coats, the same thick-soled shoes, the same stolid, bull-dog respectability, and the same invincible determination to die rather than do anything that their fathers did not do.

The moment the play of Mankind begins, a fine "old English" sense of security comes over you. You feel perfectly safe from any innovations, or novelties, or blasted Yankee surprises. Everything is familiar, traditional—handed down from father to son, like an English gentleman's castle with its absurd fire-places and oaken beams and family portraits and worn-out bathtubs and narrow windows. Nothing makes this British householder so furious as an attempt to introduce light and warmth into his historic dungeon.

Somewhere a few years ago washed the soot accidentally off one of the stones of St. Paul's Cathedral and revealed the fact that the material was white marble. Instantly there went up a national howl of outraged veneration for traditional soot. The *Times* fairly snapped with indignant protests from British maidens and fox hunting patriarchs who wanted to know if the safeguards of their fathers were to be swept away by the ruthless hands of a new scrubbing generation.

Everybody has heard of that eminent British matron who, when she got out of the cars at San Francisco, fainted dead away when they told her she had ridden three thousand miles without being locked up in her compartment, and scores of worthy British patriarchs have stubbornly died on that trip and been buried in an unknown land because their luggage was expressed ahead of them and they could not get out at each of the seven hundred stations and look after it themselves.

It is a matter of commercial history that when the Australians wanted light adap able locomotives for their steep grades and sudden curves, the English manufacturers refused to depart from their custom of making heavy, inelastic engines, and asked the Australian engineers to conform their topography and their roads to the English style of locomotive.

This immutability is shown no less clearly in Matthew Arnold, who saw nothing in America but apples and ice, and in Ruskin, who objects to the Pacific Railroad because it soils the great plains with cinders, than in Merritt and Conquest, who, when they make a melodrama, ask for the unaltered British mould, and refuse to do anything that is not warranted by well established usage.

So when you have Mankind you have the Lights o' London, The Bells of Haslemere, Harbor Lights, She, A Run of Luck, Lost in the Snow, A Dark Secret, The World Against Her and half-a-score more like unto them.

Pounded up together in the mortar of horse-sense, the residuum will be a hunted woman, a hunting man, documents, police. Shift these little jokers any way you like they remain the same. A Briton never gets away from documents till he gets into comedy, and then he falls into a duel.

In this string of molten tales there is not only the same muchness but the identical

sameness. If the persecuted woman and the patent villain were left out the whole hen-coop would tumble to pieces. You go through the category and you feel a sense of awe stealing over you at the indomitable, immovable, incalculable majesty of British sameness.

What Watts Phillips did with a rivet-hammer, Merritt and Conquest are doing still with a hatchet.

A study of English melodrama is like a study of the Pyramids. There isn't anything to admire except the phenomenal manner in which the thing stays unchanged.

These modern master-mechanics of the British stage never had but one ground plan. It bears the names of two architects, Tom Taylor and Watts Phillips. Whenever some English monomaniac like Charles Reade rushed over to France for an idea, the British matrons drew their phylacteries round them, and the Lord Chamberlain descended with his might. Whenever some English worker stepped out of the groove and tried to do something new, like *Through the Dark*, it was found that it had been done in America before. Discouraged and disheartened, the master-mechanics then resolved to stick to their own British mortar and Mankind, in consequence, tails up just when *The Lass of Lancashire* and *Land Rats and Water Rats* sailed in.

Progress in the mechanical orbit of the British melodramatic fixers, is the progress of a squirrel in a revolving cage. He goes round, but doesn't get on.

Mankind long ago struck several sagacious commercial managers on this side as a money maker. Mr. Augustin Daly, I believe, was one of them, and in his experiment with it received a well-merited punishment. He is on the theatrical records as capable of making a much better and far more original melodrama than this, but he thought there was money in the English crash-bang. In his treatment of it there wasn't; for he, with an American sense of freedom and advancement, took some of the crash-bang out and put some of the Daly good sense in. This violation of English precedent ruined it. It was a gross insult to the British melo-mechanics' cast-iron creed that mechanism, and not mind, makes a play.

On this point the Briton will fight and die, but never flinch. When he builds a drama he gets so many pounds of rivets, so many well-approved wrought-iron plates that have stood the storms of the century, and so many good navvies to swing sledges.

His melodramas are counterparts of his ironclads. They are generally so unwieldy that they sink of their own metal.

The human interest in Mankind is quite a trivial affair by the side of the dynamics. People are so overcome by lively scenery, lace fog banks, acrobatic moonshine, sections of vessels and paving stones, that they forget all about the unimportant human souls at the bottom of the junk shop.

The French idea of suggesting a thing instead of enacting it, has never crossed the channel. When Lester Wallack made Robertson's *Ours* into the most successful of plays by suggesting a departing regiment, he leaped a whole decade ahead of Anson Pond, who marched the regiment on without a suggestion of anything. Boucicault did the same thing in that beautiful and timely play, *The Siege of Lucknow*, and when he departed from it in *Belle Lamar*, he failed.

I never saw a play that suggested so little as Mankind. Everything in it is made on the plan of a public procession, with band and banners, to suit the order of mind that cannot go beyond what it sees.

The majority of men, alas! do not and cannot think—they only perceive. They have senses, but no reflection. They can hear a play and see fireworks. Do not ask them to consider.

These British melodramas are made for that brigade, and if you can only get dead-weights and paint enough you can do their considering for them.

This order of beguilement represents in drama the same condition of crude sensibility that the Salvation Army represents in religion. It is an appeal to what the public have the most of—ears. And Alvin Joslyn has demonstrated that in a commercial sense it doesn't make a particle of difference how

bad your play is if you can get wind instruments enough on the front balcony.

I can mention half-a-score of Americans who have made, and are still making, better melodramas than are imported.

They are better not only in the absence of clang, but in the timeliness and clearness of motive and the modernized heroism of the personages.

Held by the Enemy is a whole generation ahead of Captain Swift in literary value and in veracity. It opens a new field. It makes an entirely new situation. It covers with romance the acrimony and strife of our own revolution, as the sun turns a cloud of dust into iridescent glory. Mr. Augustin Daly's *Under the Gaslight and Horizon* were as new and fresh and inspiring as some of the songs of Maurice Thompson. Messrs. Lancaster and Magnus gave Clara Morris a play which for subtlety, originality and human interest was equal to any that she obtained from abroad. Mr. Guy Carleton showed in *Victor Durand* that American playwrights could write better English than Mr. Pettit or Mr. Merritt. And Bronson Howard, in his own laborious way, has drawn inspiration from our own still-furrowed battle-fields, while Joseph Arthur and Denman Thompson have demonstrated that it is not necessary to go to the heart of Africa or the cellars of Paris while heroism walks our own streets and wears homespun in our own hay-fields.

Whenever I want to know how broad, inventive, untrammelled and vigorous our boys are, I go and sit out an English melodrama and feel for a while thoroughly British, for I am locked up in the car with the conventional villain.

NYM CRINKLE.

## ON HIS NATIVE HEATH AGAIN.

W. J. Scanlan, Mrs. Scanlan, Thomas Ainsly, Mr. Scanlan's advance agent, and several members of his company arrived by the *Alaska* on Sunday.

When seen at the Sturtevant House the following day, Mr. Scanlan expressed himself as delighted with his transatlantic trip and with the success he had made on the other side.

"This success was all the more gratifying from the fact that I was not heralded by any buncombe or grandiloquent announcements. Instead of being billed as 'the great' or 'the only' I was announced as 'America's representative Irish comedian,' and as such I was not found wanting.

"I opened in Liverpool on April 22, went from there to Dublin, where I almost set the house in a riot when I sang 'Remember Boy, You're Irish,' and from there I went to Cork and Belfast. I expected to be received coldly in the North of Ireland, but instead of that, the public there became my warmest friends and over two thousand people saw me off at the dock at Glasgow.

"The press treated us right royally and the company were invariably spoken of as equal to any that had ever traveled through Great Britain. They wanted me to play in London, but I couldn't, so Manager Pitou has made arrangements for me to go over and play the months of May, April and June, 1891, at either the Adelphi or the Princess'. It is needless for me to tell you how I have been treated on the other side. Wilson Barrett was a great friend of mine and all of the profession stood by us nobly. I begin rehearsals almost immediately now, and will open my season at Cleveland Sept. 2."

## E. A. McDOWELL'S RETURN.

Eugene A. McDowell and the Lansdowne Theatre company returned to this city from St. John, N. B., on Sunday, in the best of spirits. When seen by a *MIRROR* reporter, Mr. McDowell was not unwilling to talk about the trip he had made and the work done.

"The success of our Summer season," said he, "was, I think, a surprise to a great many. St. John has been gradually losing its reputation as a good theatrical town. The people had been surfeited with the combination system. When Mr. Fairweather announced a Summer season upon the old stock plan under my direction, his well-wishers shook their heads in doubt. But now congratulations flow in. The season was a complete success—financially, artistically, and socially.

"We were fortunate in securing an unusually clever and amiable company, full of enthusiasm and *esprit du corps*, who never for a moment shirked anything they had to do. In the nine weeks we played seventeen plays and one farce. Of course there were times when the prompter's voice was rather distinct and scenes dragged, but through it all there was a sustained and eager attention, and a warm interest from the public which grew as the season advanced. Each play was produced with careful attention to detail, and with new scenery from an admirable artist, William Gill.

"We knew of people booking seats for every change of bill who had not been in a theatre for years. This seems to me to be an argument in favor of the old stock system. To prove his appreciation of the company's work, Mr. Fairweather promptly offered to re-engage every individual member of the company for his next Summer season, beginning on the Queen's Birthday, May 24. No positive arrangements for next Summer have of course as yet been made. Mr. Frawley, of the company, has accepted a position with W. H. Crane for the season, and I shall resume my position with Clara Morris when she opens her season."

## Mlle. Rhea in Josephine.

Mlle. Rhea arrived in New York on Sunday, from her Summer cottage on the coast of Maine, where she has been for the past seven weeks busily engaged in perfecting the details for her new historical play, *Josephine, Empress of the French*. It will be produced for the first time at the Star Theatre, Buffalo, on Sept. 2.

Mlle. Rhea, who has had numerous dramas on this very interesting period of French history submitted to her, none of which came up to her requirements with this exception, expresses herself as delighted with the possibilities afforded by her new play. To a *MIRROR* reporter she said:

"I have never read a part that seemed to fit me as well as *Josephine*. For months past I have lived in the atmosphere of the First Empire; not a work on that subject has escaped me. I have read and studied everything that had any bearing on those times, until I feel that I am a walking encyclopedia of Taine and Guizot. My studies have, as you may well imagine, been of vast service to me, as they have enabled me to enter into the spirit of the Napoleonic era until I almost feel that I live in that stirring period. I am well aware of all the difficulties likely to attend the production of a play on this subject. But there is also satisfaction in overcoming difficulties and I think we are going to overcome them all, and have a just success.

"The author of the play, Albert Roland Haven, has, I think, done full justice to the beautiful character of Napoleon's first wife. He has evidently made a careful study of his character. His portrayal of Josephine, while true to history, also brings into relief the womanly traits which distinguished her. The *motif* of the play is her great sacrifice for Napoleon. This *motif* underlies all her actions and runs through the play like an undertone.

"Napoleon is, of course, a prominent character in the play. My leading man, William Harris, like myself, has for years been deeply interested in Napoleonic literature, and he is as great an admirer of Napoleon as I of Josephine, so you see I am fortunate in my support. For the last six weeks he has been persecuting his costumer, compelling him to make all sorts of changes so as to satisfy his desires in regard to details. All the costumes will be historically correct. I have given my dressmaker *carte blanche*, and she has produced some beautiful toilets appropriate to the period. Special scenery is being prepared for the play, and I hope to make a very handsome production of the play."

JOSEPH ARTHUR and Frank W. Sanger have entered into contract with J. Wesley Rosenquest to give a magnificent production of *Pine Meadows* at the Fourteenth Street Theatre, on March 31 next. The piece will be put on for a run. Scenery, properties and all incidentals will be new, and the cast will be carefully selected during the Winter. Joseph Arthur, who now controls the play, has rewritten and altered it.



# THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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••• The Mirror has the Largest Dramatic Circulation in America.

## THE MIRROR FOR THE SUMMER.

Readers of THE DRAMATIC MIRROR who are going out-of-town for the Summer, can have the paper sent on the following terms, by forwarding address and amount to this office:

50 cents for four weeks.

\$1.00 for ten weeks.

\$1.25 for three months.

Postage prepaid.

## FAR-REACHING ACTIVITY.

THE activity that will shortly make itself heard, seen and felt all over the dramatic field is heralded in the business columns of THE DRAMATIC MIRROR which are filled with important announcements this week.

Theatres, plays, stars and companies by this medium are brought to notice and the information therein contained is prescient of a busy season. The wants of all classes of professionals are also made known, and every advertisement may be said to possess either a general or a particular interest to managers, players and playgoers.

It has been said that the advertisements in THE MIRROR contain more news than the reading matter in many other journals—an assertion whose truth it would perhaps be difficult to discredit.

Our business department is an unfailing meter of the condition of theatrical affairs, and when, on the eve of a new season, it represents a salubrious and far-reaching activity, it is plain that confidence exists among managers and professionals in the expectation of a prosperous campaign and the outlook is cheerful.

## A PROFESSIONAL DIRECTORY.

A CURSORY glance through the Theatrical Roster for 1889-90, the first installment of which appears elsewhere in this week's paper, furnishes a prefatory illustration of the scope and extent of the plans made by our stars and managers for the season just beginning.

The Roster is as nearly complete as it can be made at this time. In the majority of cases the lists were obtained direct from headquarters, so that they are authentic, and, we believe, accurate. A number of organizations that will tour the country are omitted from the list, either because their ranks are not yet closed up, or their managers have neglected to supply us with the necessary information. We shall, however, give space to as many of these as possible next week.

Our Roster contains, besides the names of the actors forming the various companies, the names of the managers, and, in most instances, the staff also; the dates and places of opening and the titles of the plays performed.

As we said last week, this comprehensive compilation will form a veritable Theatrical Directory, when taken in conjunction with THE DRAMATIC MIRROR'S Dates Ahead department. By these means the whereabouts of almost any actively employed professional can be immediately ascertained at all times throughout the season.

It will pay everybody interested to carefully preserve the Roster for reference.

## NECK OR NOTHING.

THIS is the way that the "society" paper, *Truth*, of this city, discussed the relative merits of the English and native actors in a recent number:

This question of competition between the foreign and American actor narrows itself down to a very simple proposition. The American actor must educate himself, stop chewing tobacco, wash his neck occasionally, wear decent clothes and behave himself. We have an unfortunate knack in this country of making actors out of blacksmiths, bricklayers and longshoremen. We require a higher grade of intellect than this, and it is not unnatural that when an intelligent foreigner comes along, he is taken in preference to the riffraff that drifts into the profession from the backwoods of America.

We have always taken what we deem to be a fair and rational view of the question of imported actors. During the agitation last season of the idea of securing legislative protection for American players, we expressed our disapproval of such a proceeding on the ground that it was impolitic, unpatriotic, inhospitable and unwise.

We gave Mr. ALDRICH and his immediate supporters in the movement full credit for the purity of their motives and the honest spirit of their undertaking; but we maintained that the actors' art had no geographical boundaries, that good actors could not be otherwise than welcome at all times on our stage, whatever might be their nationality, and that the undoubted distress among a certain class of native performers, growing out of inability to secure employment, was owing to causes other than the alleged influx of professionals from the other side, which causes we specifically pointed out.

The result of the Protection agitation showed that our position was sound. The press, the public and the influential conservative element in the profession opposed the proposed measure so unanimously and so vigorously that it came to naught. But if nothing else was accomplished the movement, at all events, possessed considerable value, in that it excited widespread interest in an important subject, and provoked an animated and intelligent discussion of its various and complex phases.

In recurring to this matter we do not intend to re-open the old argument, but simply to recall the stand we took, in order that extra emphasis may be added to the protest we intend to make against the coarse, disgusting and untruthful paragraph from the paper *Truth*, which we have quoted at the beginning of this article.

We have no intention of disparaging the "intelligent foreigner" referred to by our contemporary or of indulging in bootless comparisons as to the alleged superiority of his intellect and his clothes. We have to do solely with its libel on the American actor.

As to his culture, his personal cleanliness, his deportment, and his dress, our experience and observation lead us to the conclusion that the American actor ranks with other reputable and estimable American citizens. In all these essential he is decidedly superior to the average American "society" journalist, who is unfortunately noted for the lack of them. When it comes to a question of decency and good character, it may be truly said that he moves in a sphere exalted beyond the wildest ambitions of the latter. His occupation is honest and elevating; the "society" journalist's is neither—on the contrary, it has come to be considered in the same category with that of the scavenger, so conspicuously does it involve the seeking out of feculent material for public delectation. The neck of the American actor is cleaner than the hands of the "society" journalist, which are steeped, so to speak, in every sort of impertinence, slander and filth.

We have been trying to imagine what special motive our contemporary had for this particular exhibition of mendacity. We are informed that its editor is a foreigner and several of his writers are also aliens. Yet this would scarcely account for it. Mr. ROBERT DUNLAP is reputed to be one of the proprietors or "backers" of the publication. Mr. DUNLAP is a hatter; he is understood to be also one of Mr. HENRY E. ASHEY's financial friends, silently but substantially aiding and abetting that gentleman in his various speculations in foreign talent. Mr. ASHEY's disinterested but determined opposition to the Protection movement last Winter is still remembered. Consideration of these circumstances might lead to the

conclusion that Mr. ASHEY's influence had made itself felt in *Truth*, via Mr. DUNLAP, if it were not that such a circumlocutory medium seems preposterous on its very face, and that we do not believe Mr. ASHEY, in spite of his having no use for American actors, could be capable of inspiring the statement that the native player neglects his neck and wears indecent attire.

But whether or not the paragraph voices the sentiment of the managerial speculator or the speculative hatter, the facts still remain that it was published by *Truth* and that it is stamped all over with malice, vulgarity and false hood.

## THE LOW WATER MARK.

THE *Herald's* idea of dramatic criticism found characteristic illustration on Tuesday morning in the following notice at the beginning of its theatrical column:

The less said about the tissue of absurdities presented at the Fifth Avenue Theatre last night, under the title of *The Love Story*, the better. It was poorly played.

R. I. P.

Only this and nothing more. A production to which the rest of the daily papers devoted from a quarter to a half column of space was vouchsafed five lines by the *Herald*.

Irrespective of the merits or demerits of *The Love Story* and its performance, we submit that the *Herald's* treatment of the subject was both unjust and unwarranted.

If the intent was to be funny the attempt was a dismal failure. The *Herald* will never be able to usurp the functions of the comic papers until it discards the cheap-and-nasty method of procedure.

If the notice was published in all seriousness, why then we would gently but firmly remark that it isn't criticism, but a bald and unqualified *ipse dixit* that serves no purpose and carries no weight. Such arrant dogmatism is contemptible, even in a journal like the *Herald*, which handles the drama in the reportorial style and never subjects a play to detailed critical examination or discusses an actor's work intelligently, thoughtfully and analytically.

If the *Herald* proceeds on the principle that its readers desire descriptive information solely respecting dramatic events, then *The Love Story* was a sufficiently important production to demand attention of that sort, for it was a novelty and it was brought forward at a first-class theatre with certain pretensions that called for notice one way or the other.

If *The Love Story* proved to be a tissue of absurdities, as the *Herald* says, its assertion would have derived some strength from an enumeration of those absurdities. If it was poorly played the opinion would, perhaps, have carried conviction to the reader's mind had the nature of the inferior acting been described.

To better comprehend our contemporary's peculiar estimate of the relative value of different theatrical events, it is only necessary to state that in the same issue that devoted five lines to *The Love Story*, fifty-three lines were given to a new variety show and sixty-three lines to an anecdotic conversation with a comedian just back from England.

## RINGING UP.

A NUMBER of theatres have opened their doors and by next week the dramatic prelude, which has come to be known as the "preliminary season," will be under full headway.

Of course, the important events which managerial plans have led us to expect will not begin to occur until mid-Autumn, when what the "society" reporters term the wealth and fashion of the metropolis will have come home from mountain, seaside and European highways, removed the green window-shades, taken the linen covers off the drawing-room furniture and settled itself for the round of gaieties and recreations that mark the progress of the social year between the russet of October and the penitential grey of Lent.

Yet in the list of early theatrical incidents there are several of an experimental nature that appear to give promise of good results, while a number of established attractions will furnish a conservative background of agreeable reminiscence to the field of operations.

On the road, too, the early theatrical bird is up betimes, looking for the fat and palatable financial worm which wriggles seductively at sunrise of the dramatic day. This

week THE DRAMATIC MIRROR's out-of-town correspondence contains more letters than it has since the old season died, and their contents betoken a reawakening of activity in many cities and towns where houses have been dark and theatricals at a total standstill all Summer.

## PERSONAL.

BENNETT.—Johnstone Bennett intends to star this season. Wesley Sisson, it is stated, will be her manager.

TURNER.—It is reported that Carrie Turner contemplates starring in John A. Steven's *Mask of Life* this season.

KELLOGG.—Gertrude Kellogg, of the Booth-Barrett Company, appeared as Meg Merrilies at Ticonderoga, N. Y., for the first time in ten years.

WINSLOW.—Herbert Hall Winslow has written a comedy entitled the German Minstrel, which is to be produced this season by Charles T. Ellis.

MANOLA.—Marion Manola has been absent from the cast of *Clover* for several nights on account of the recent death of her brother, Vernon Stephens.

VINING.—Bebe Vining left New York on Monday evening to join the Thompson Opera company in Louisville, having signed with that organization for the season.

MARRIOTT.—Charles Marriott, who was with Mrs. Potter's company last season, has been engaged by E. H. Macoy for the part of the Spider, in *The Silver King*.

FLORENCE.—Mrs. W. J. Florence intends to pass the coming Winter in London, where she has engaged comfortable apartments at Morley's Hotel in Trafalgar Square.

EVANS.—Lizzie Evans will appear at the Windsor next Monday in *The Buckeye* and will present her new comedy, *Fine Feathers*, during the latter part of her engagement.

AUSTEN.—The wardrobe which Ramie Austen will wear in *Guilty Without Crime* has just arrived from Paris. It is said to include some fetching novelties in stage costumes.

DICKERSON.—Jennie Dickerson, who filled the position of leading contralto for the past five years in the Carl Rosa Opera company, arrived from Europe last week on the *City of Rome*.

CANFIELD.—Charles Canfield, who played the role of Clifford Armytage in the *Lights of London* last season, has signed with Clara Morris. Mr. Canfield has been summering at York Beach in Maine.

STEVENS.—Ed. A. Stevens arrived from Europe last week on the *City of New York*. He states that he had a pleasant time while abroad, and that he intends going over again on important business in November next.

BERKLEY.—Little Ollie Berkley, who is to play *Little Lord Fauntleroy* in the Australian production of that drama, left for the Antipodes on last Sunday. The little one was accompanied by her mother, Mrs. Louise Dickson.

MONROE.—Robert B. Monroe, manager of My Aunt Bridget company, arrived from Europe last Sunday, and expresses himself highly gratified with his success in search of novelties that are to be introduced in his attractions during the season.

RAYMOND.—Lea Raymond, who was one of the lively young women in *Natural Gas* last season, has ended her stage career for the present by marrying a young lawyer in Chicago, where she is happily domiciled. The matrimonial knot was tied on July 23.

STRAKOSCH.—Max Strakosch, the veteran impresario, who has been a paralytic for the past two years, suffered another stroke on last Wednesday. He was at once taken to the Home for Incurables. Although there is no hope whatever of his recovery, he may live for several years to come.

HOOLEY.—Manager R. M. Hooley returned to Chicago last Wednesday upon hearing the news of the death of his adopted son, Thomas Hooley. The deceased was the son of an old-time minstrel named T. B. Prendergast, and had been the treasurer of Hooley's Theatre. He was very popular both with theatregoers and the profession.

GOODWIN.—Nat Goodwin is rehearsing his company in New York at the Standard Theatre this week, and will leave for Toronto on Aug. 29, where he is to appear in the *Gold Mine* on Sept. 2. He intends to produce the *Bookmaker* either at Detroit or Chicago within a month and the *Nominee* during the latter part of the season.

ARRIVALS.—A number of professionals arrived here from Europe last week. Among the newcomers were Etta Hawkins, Marie Halton, Ted Marks, E. A. Stevens, Jank-hoe and Omene, Hermann's Transatlantic company and Victoria Vokes. The latter will open her season at the Arch Street Theatre, Philadelphia, on Sept. 16.

FRAWLEY.—T. D. Frawley is a fortunate young actor. On Monday he returned to the city from his engagement with the Lansdowne Theatre company at St. John, N. B. In the afternoon of the same day he had signed a contract to go with W. H. Crane's company, and in the evening he departed for Boston to begin rehearsals on Tuesday morning.



## THE USHER.



Mend him who can! The ladies call him, sweet.  
—LOVE'S LABOR'S LOST.

There seems to be a disposition in our lower journalistic stratum to convey the impression that Mrs. Kendal dislikes Americans, has frequently spoken ill of them, and at the present time makes a change of front merely because she has designs on American dollars.

Now, I happen to know something of Mrs. Kendal's sentiments toward our people, and I am in a position to say that they have always been kindly and appreciative. The hope of profit is undoubtedly a factor in her forthcoming American tour, but I believe that she is also animated by the laudable ambition to win from our public a measure of its favor and thereby widen the circuit of her artistic influence.

Through the charming plays of her gifted brother, T. W. Robertson, Mrs. Kendal already has claims upon our hospitality, quite aside from our national chivalry and love of fair play. The sister of the author of *Caste*, *School*, and *Home*, I think, can be assured a warm welcome and a just verdict when she presents herself before us.

It should be borne in mind that the low-lived scribblers who are impotently endeavoring to damn Mrs. Kendal in advance are merely echoing the malicious gossip of their London prototypes.

Over there it has long been the fashion to jibe at this actress, for no other reason, it would seem, than that publicly and privately she has consistently upheld the dignity of her profession and the virtue of her sex.

Several years ago Mrs. Kendal, at the request of a certain society lady, delivered an address wherein she modestly but bravely set forth her conception of the duties that an actress owes to her art and her associates.

This address has ever since been used by the London gutter-press as material for countless sneers and jeers. She has been accused of holding herself aloof from her sister-artists, of indulging in the habit of flaunting her alleged superiority, of making capital out of her virtue, and so on, *ad nauseam*.

It is scarcely necessary to say that this wretched form of persecution is utterly unwarranted by the facts. Mrs. Kendal incurred these enmities because she made a good stand, and whatever is good is maddening to those that live by evil pursuits.

Even here in this country we have lived to see a pure woman like Mary Anderson assailed, because she had never given food to the scandal-monger, and also for the reason that she practiced piety.

Of course the private lives of the men and women of the stage should be as sacredly respected as other peoples'; but when Miss Anderson and Mrs. Kendal are made the target of virulent abuse, solely because they have kept their skirts clean, a few words of explanation and remonstrance are not only permissible, but necessary.

THE DRAMATIC MIRROR last week received the report of Fred Leslie's death *cum grano salis* and expressed strong doubts as to its authenticity. The *Times* and other dailies here and elsewhere swallowed the rumor whole and drew on the obit-boxes for more or less complimentary sketches of the popular comedian's career.

I am heartily glad that the obituary notice which The Mirror said it would defer until reliable information arrived does not appear in this issue, and I hope that the M.S. will turn yellow before it is called into requisition.

Leslie is too clever an actor to lose just yet. But the contradiction of his death doesn't account for the origin of the report. What about that mysterious dispatch announcing it, which was said to have been received by somebody in Chicago?

I went the other day to view a portrait of the late John Gilbert in William Edgar Marshall's studio. It presents our lamented old favorite in the character of Sir Anthony Absolute.

The figure, which is nearly life size, is natural in pose and the strongly-marked face is full of Sir Anthony's acerbity of expression and has a singularly life-like effect. The details are subordinated with great nicety, and the impression produced by the picture is that the artist has caught and introduced

into his work the personality of the actor as it was shown in this character.

Instead of having an interior for the environment, Mr. Marshall has happily chosen an exterior view. Sir Anthony is seated in the portico of an old mansion, with a serene English landscape seen in the distance.

The absence of the slightest suggestion of strained or artificial effect is remarkable when it is considered that the picture was painted from photographs and memory. But then Marshall—to whom Lincoln, Grant, Blaine, Beecher, and other famous men have sat—is one of the most accomplished portrait painters in this country, which accounts for the success of the present example of his art.

The report that Duncan Harrison was about to submit to the amputation of a foot—which has been widely contradicted—appeared first in this column. It is but fair to explain that the statement was based on information received from a member of the Paymaster company in San Francisco, who said that Mr. Harrison was about coming East to undergo the operation. I am happy to learn that the news was untrue, although what motive could have prompted its transmission to New York by the actor in question, I am at a loss to understand.

## A POOR RELATION.

Sol Smith Russell will begin a four weeks' engagement in Edward E. Kidder's comedy drama *A Poor Relation*, at Daly's Theatre on Monday next. Mr. Russell made an instantaneous hit in this piece throughout the country last season. It has been the generally expressed opinion of both critics and theatregoers that he has in *A Poor Relation* the best part he has ever played, and that he plays it better than any part he has ever undertaken. His delineation of the seedy big-hearted, unlucky inventor, Noah Vale, has been characterized as the apotheosis of the "shabby genteel."

The character is said to give Mr. Russell every opportunity for the display of the quaint and unctuous humor which he possesses in such abundance, and also provides him with chances for indulging his talent for pathos.

Few living comedians are able to cross with safety the narrow boundary line which divides laughter from tears. Most fall on the funny side, their attempts to touch the sympathies of their auditors affording only amusement. To the limited number who can pour from the mingled fount of humor and pathos, as from a golden bowl, Sol Smith Russell belongs. In *A Poor Relation* he diverges to either side at will, it is claimed, and his audience follows him.

The piece will be elaborately staged. The star will be supported by a selected company, including Charles Kent, Alfred Hudson, Louis Carpenter, R. F. Sullivan, Grace Filkins, Lillian Owen, Maud Hosford, Merri Osborn and little Hazel Chappel and Master Richards. Mr. Russell carries his own scenery, painted by Walter Burridge, of Chicago.

## A SETTLEMENT EFFECTED.

Joseph H. Mack called at The Mirror office on Monday, and gave an account of his settlement with Robert Downing.

"You may state," said he, "that a settlement, entirely satisfactory to me, was made last Friday between my lawyers, Howe and Hummel, and Mr. Downing's legal representative, Edwin Hoy. According to this settlement, I am to retain *Spartacus*, which I purchased from John McCullough's heirs, together with the costumes and properties belonging to that play. Mr. Downing has agreed not to play *Spartacus* and has given me a promissory note of \$1,000, endorsed by his father. This, as you will recall, is the amount of the bond which, according to our original agreement, he was to put up and forfeit in case he broke his contract with me.

"Concerning my future work, I can only say that I am to resume business relations with Henry C. Miner, and in connection with his Fifth Avenue Theatre, I am to have the general management of his outside enterprises, such as *Helen Danvray*, etc. I am now at Greenwood Lake, and you can depend on it that I am thoroughly enjoying a much-needed rest."

## NEATH AN ALIEN SKY.

A copy of *The English and American Register* of Berlin has been received by The DRAMATIC MIRROR, containing an account of the death of an Indian baby, the papoose of Gray Eagle, one of the chiefs in Fred Whitney's *Wild West*, now exhibiting in the capital of the Kaiser. The child was less than a year old. It was buried at Louise Kirchhof, Charlottenburg, early on Sunday morning. All of the Indians attended the funeral, taking carriages from the camp to the churchyard.

At the cemetery gate they formed in single file and entered the grounds. The Rev. Herr Prediger Bohmer officiated. When the little coffin was lowered to its final resting place a number of floral offerings that had

been contributed by Mr. Whitney, Mr. Blanchett and several ladies from the Kaiserhof were placed in and around the grave.

This is the first Indian native buried in Germany. The night before the burial the Indians had a pow-wow in one of the large tepees and went through the customary Indian ceremony.

## GOSSIP OF THE TOWN.

REHEARSALS of Paul Kauvar begin in this city on Monday.

REHEARSALS of Verona Jarbeau's company began at Buffalo on Monday.

G. HOWARD COVENEY, the well-known actor is suffering with cancer.

The After Dark company opened its season at Bridgeport, Conn., on Aug. 12.

W. W. RANDALL sailed for Europe Wednesday last on the *City of Chicago*.

LIZZIE EVANS will appear at the Windsor Theatre next week in *The Buckeye*.

ANNIE HAINES has been engaged by E. D. Price for Richard Mansfield's company.

JAMES A. HERNE has re-engaged Little Mabel Earle for his Drifting Apart company.

REHEARSALS of Charles T. Ellis' company begin at Asbury Park, N. J., on the 29th inst.

The Lion and the Lamb is to be reconstructed and put on the road in October next.

THREE agents are to go in advance of Estelle Clayton's Comedy company this season.

A. H. SHELDON, the old-time comedian has been made business manager, of the People's Theatre.

EDWARD J. HASSON's *One of the Finest* opened the season of the Theatre Royal, of Montreal, Can. on Aug. 12.

Hovi's *Texas Steer* is to be produced at the Alcazar Theatre, San Francisco, on Nov. 4, after a brief trial on the road.

THOMAS JOHNSON, of Macon, Mo., is building a \$40,000 Opera House in that town. The new theatre will be completed about Sept. 15.

ROBERT DOWNING will commence his season at Detroit, Mich., on Sept. 2 in the character of *Virginius*.

N. D. ROBERTS left this city on last Monday for California to head a new Humpty Dumpty company which will open its season at Kansas City, Sept. 9.

REHEARSALS of Nat Goodwin's company began on Monday at the Standard Theatre. The season begins with *A Gold Mine* at Toronto on Sept. 2.

OWEN WESTWOOD has been engaged for the comedy part in *The Spider's Web*. Other recent acquisitions to this company are John and Little May Germon.

The New York *Amusement Gazette* has just begun the fifth year of its consecutive weekly issue. It is a valuable little record of metropolitan amusements.

BELLE STOKES, who acted the part of Nellie in the *Dark Secret* company last season, is still at liberty and may be addressed 145 West Sixty-first Street, New York.

MARIE HUBERT FROHMAN will produce her new light-comedy as an experiment at the Hamilton House Theatre, Stamford, Conn., to-morrow (Thursday) evening.

THE costumes Walter Mathews will wear during his coming tour were made by Hawthorne, and are pronounced to be among the finest ever made in this country.

DUNCAN B. HARRISON, of the Paymaster company, while recently playing in Portland, Oregon, had 5,000 tickets, and devoted half the proceeds to the Spokane sufferers.

DAN COLLYER has been engaged by Harry Phillips for Kate Castleton's company, which opens its season at Albany, Sept. 9. Rehearsals begin in this city next Monday.

DAN PACKARD has finished his Summer season and has returned to New York to put the finishing touches to a new comedy. He has been engaged to attend to the coaching of several amateur clubs.

A BENEFIT for the sick baby's funds of several newspapers will be given at the Madison Square Theatre on the afternoon of the 30th inst. A new comedy entitled *Half Seas Over* will then be given its first production.

NEGOTIATIONS have been concluded for E. H. Sothorn and his company to appear next Spring in Lord Chumley at the Criterion Theatre, London. The wife is also to be produced at this house during the Winter.

THE Cincinnati managers have been officially notified by Mayor Mooney, of that city, that Sunday theatricals will hereafter be suppressed, a fact that will be appreciated by the members of companies booked for Cincinnati during this season.

WALLIE EDDINGER has been engaged for the title role in *Little Lord Fauntleroy*. He will join the company that opens in San Francisco on Sept. 16, playing with it until after election, when he will open in the same play at the Madison Square Theatre.

PROFESSOR BARTHOLOMEW will commence the ninth annual tour of his Equine Paradox at Allentown, Pa., on Aug. 26. The entertainment of his educated horses is to be embellished this season with six new scenic settings. John D. Mishler will manage the tour, as usual.

LULU HAMILTON, the young daughter of May Wade, is engaged for the part of Josephine in Dexter and Atkinson's Pinafore company that opens at the Boston Theatre on Aug. 31. Miss Hamilton sang the same role in the revival of Pinafore last Summer at Proctor's Twenty-third Theatre.

C. R. GARDNER will not produce *The Beautiful Slave* at the Chestnut Street Theatre, Philadelphia, on Sept. 2, as had been intended, it being found impossible to give the play a proper staging. The piece, however, will be given a later hearing at the above theatre, and will also be seen in this city, this season at one of the uptown theatres.

LEON KUSKI has been appointed by H. R. Jacobs treasurer of the latter's Leland Opera House, at Albany.

FREDERICK H. LOWERY was married recently in this city to Lulu Jordan. Both are well-known professionals.

AGNES HEARDON will open the season of Harris' Theatre, Louisville, on next Monday, in her new play, *La Belle Marie*.

KLAW AND ERLANGER state that they have added the new theatres in Mansfield and East Liverpool, Ohio, to their list.

COLONEL R. E. G. MILES has secured the opera of *The Pearl of Pekin*, and will, it is said, shortly organize a road company.

FRANK A. SLOCUM, manager of Ezra Kendall, is negotiating for a new play for that star. It is by a well-known playwright.

WILLIAM H. SCHULTZ, a retired actor, died in Philadelphia last week. For a year and a half he had been an invalid. He had played with many prominent stars during his stage career.

THE theatregoers of Toronto, Canada, are looking forward with interest to the opening of the new Academy of Music, which is situated on King Street and is to be managed by Percival T. Greene. The prices of the house will range from twenty-five cents to one dollar.

MAGGIE MITCHELL's repertoire this season will include *Ray*, *Fanchon* and two new plays. The route booked for her is claimed by Manager Lykens to be the best paying one that has yet been secured. It consists of week stands entirely, with the exception of the California tour.

MARIE PRESCOTT and R. D. MacLean will open their season at the Grand Opera House of Pittsburgh, Pa., on Sept. 9. Miss Prescott will make a specialty of *Winter's Tale*, while Mr. MacLean will concentrate his energies on *Richard III*. They will not be seen in New York until next February.

A COOL policeman prevented a panic at H. R. Jacobs' Third Avenue Theatre last Saturday night. While the performance was going on, he discovered fire in the vault under the sidewalk. Without sending out an alarm he quietly summoned help and the flames were extinguished with very little damage.

ULLIE AKERSTROM opened her season in Annette at McVicker's Theatre, Chicago, on Aug. 12, and played to good houses throughout the week. The Chicago press allude to her performance in praiseworthy terms, and both Miss Akerstrom and her enterprising manager, Frank Charvat, are highly pleased with their success.

PART of the manuscript of *Shenandoah* was lost last week by Charles Frohman's office boy. When the loss was made known there was quite a scare in that locality for some time. Bronson Howard returned to the city, however, in time to replace the portion missing, and the rehearsals of the play will go on without interruption.

GEORGE TILLES, manager of the Grand Opera House, at Fort Smith, Ark., writes that in the list of Fair Dates recently published in THE DRAMATIC MIRROR, the date of the Fair Association for the Western District of Arkansas and the Indian Territory was omitted. The fair is to be held in Fort Smith from Oct. 15 to Oct. 19, inclusive.

THE new opera *Paola* by Paulton and Jakobowski, will be produced at the Fifth Avenue Theatre on Monday next. The cast includes Harry Paulton as Sappho, William McLaughlin as Uncle Braggadocio, Fred Clifton as Lucien Caroli, Louise Beaudet as Chelina, Fanny Edwards as Margaine mother of one of the candidates for vendetta honors and Lenore Snyder as Paola.

SAM FRIEDLANDER is reported to be elated over the great success of Harris' Theatre in Minneapolis and the fine prospects ahead for the new St. Paul house, lately purchased by Mr. Harris. Over twenty-five weeks have been filled with the best of attractions, and with so brilliant a manager as Mr. Friedlander at the helm of these places of amusement, their future success cannot be questioned.

AT the Male-Chorus Festival Concerts, which will be given under the auspices of the New York Arion Society on Oct. 7 and 8 at the Metropolitan Opera House, the following societies are expected to participate: Orpheus of Buffalo; Zoellner Maennerchor, of Brooklyn; Arion, of Newark; Junger Maennerchor, of Philadelphia, and Harmonie, Germania and Liederkreis, of Baltimore. Frank Van der Stucken is to be the festival conductor, and is now rehearsing the societies in the different cities.

THE Casino celebrates to-night the 100th representation of *The Brigands* by the distribution of an elegant souvenir, consisting of a handsome Russian leather and ivory card case. On one side of the interior is a beautiful beveled plate glass, while the card pocket contains a heavy satin programme of the performance. On the outside of the case is a vignette of Rudolph Aronson, and the words "Casino souvenir. 100th. The Brigands," while the reverse has an engraving of the Casino building, "The Home of Comic Opera."

ETHEL BRANDON is now in New York, where she has been attending the rehearsals of *Mankind*, the rights of that piece for the Pacific coast having been secured by her husband, Lovell R. Stockwell, who, in conjunction with George Wallenrod, manages the Alcazar Theatre, San Francisco. Miss Brandon states that she has been very much annoyed by the rumors that she is not to continue as the leading lady of the Alcazar this season, as she has no intention of accepting any Eastern engagement for the present. Her trip to New York is partly to visit her mother who is in delicate health and partly on business for her husband. She will return to San Francisco in time to open with *Chaufron's Kit*, the *Arkansas Traveller*, on Sept. 9. E. J. Buckley, who will be in the Alcazar stock company this season, is also in the cast of that piece.



## AT THE THEATRES.

## FIFTH AVENUE.—THE LOVE STORY.

Madeline North..... Adelaide Moore  
Paul Falschawe..... Otis Skinner  
Charles Marchmont..... Fraser Coulter  
Samuel Bramerton..... William Ranous  
William Trett..... John E. Ince  
Mrs. Falschawe..... Josephine Laurens  
Miss Jones..... Marion Earle  
Mary..... Gertrude Dawes

The Love Story, an emotional play from the pen of Pierre Le Clercq, was presented for the first time in New York on Monday night, at the Fifth Avenue Theatre. Its main incidents are somewhat theatrical in their source of inspiration, but the development of the plot is continuous, and happy in the final result. The play does not, by any means, fulfill all the conditions of skilful dramatization, as it contains many crudities; but, taken as a whole, it is exciting and pleasing. The plot may be summarized as follows:

Paul Falschawe, a novelist, has written a book called "The Love Story," and is enamored of Madeline North, a poor orphan living with his mother. At the same period Marchmont, a fraudulent bank manager, being informed by Trett, a managing clerk, that Madeline has succeeded to a fortune, asks her to marry him, but is refused. He then conspires with Trett to intercept a letter which Bramerton, the lawyer, has written to Madeline, to inform her of her good luck. They succeed in making Falschawe open the letter, but seeing his mistake, he puts it in his pocket unread. Then, elated with the success of his book, he presses his suit, and is accepted by Madeline. At this juncture the conspirators return, and Bramerton, the lawyer, arrives to confirm his letter. Trett declares that Falschawe knew about the fortune, and Marchmont relates how Falschawe had opened the letter. Falschawe appears to Madeline to have based his love upon the knowledge of her fortune, and she renounces him in favor of Marchmont.

During the honeymoon in Wales a railway accident causes them to seek shelter in the village and house where Falschawe happens to be stopping. There Madeline tells her husband that she does not love him, while he, with equal candor, tells her the marriage was a trick to obtain her money. During the absence of his wife, Marchmont finds that the police are on his track, his robbery of the bank having been discovered. Seeing no hope of escape, he shoots himself. Madeline returns from her walk and finds the room in darkness. While groping about for a light she accidentally places her hand on the pistol, thus causing its discharge. The flash shows her Marchmont lying dead, and when Falschawe enters she cries out that she has killed her husband and falls to the floor insensible. When the police enter to arrest Marchmont, Falschawe, to save Madeline, declares that he shot Marchmont, and is duly arrested. Subsequently evidence is discovered which clears the mystery. Falschawe is naturally acquitted, and there remains no further obstacle in the way of their marriage.

Adelaide Moore, looking as charming as ever, played the part of Madeline with a considerable range of emotional power. Her acting is frequently impaired by pronounced mannerisms and faulty pronunciation, but her earnestness and intelligent interpretation of her part did much to offset these defects. Marion Earle played Miss Jones, a Welsh landlady, very cleverly and with a good dialect. Josephine Laurens acted the role of Mrs. Falschawe satisfactorily. Mary, the maid, was enacted in a sprightly manner by Gertrude Dawes. Fraser Coulter gave an effective portrayal of the scoundrelly bank manager. His death scene, however, was greatly exaggerated. Otis Skinner rendered the role of Paul Falschawe with much feeling, and William Ranous gave a careful though somewhat emotional rendition of the lawyer Bramerton. The part of William Trett, the lawyer's clerk, was treated by John Ince as a comedy part, and he was thus enabled to make some telling points. The rest of the cast did well in their respective roles.

## FOURTEENTH STREET THEATRE.—MANKIND

Philip Warren..... Forrest Robinson  
Daniel Goodge..... W. H. Thompson  
Peter Sharpley..... S. E. Springer  
Edward Sharpley..... Clarence Heritage  
Richard Pliny..... Herbert Ayling  
George Nelson..... James L. Carhardt  
Bernard Bright..... Alf. Fisher  
Alice Maitland..... Marjorie Bonner  
Joe..... Gertrude Boswell  
Arabella Bright..... Maggie Holloway  
Constance Melton..... Esther Lyon

Some years ago Paul Merritt and George Conquest wrote a piece called Mankind. It is a melodrama and was edited by the stage carpenter. After being brought out in London, it was tried on an American audience by Augustin Daly without success. Then a Boston manager, Eugene Tompkins, produced Mankind at the Hub with financial success, hence its arrival at the Fourteenth Street Theatre last Monday, when Mr. Rosenquest opened his house for the present season.

Mankind belongs to what has been characterized as the "transportine" school of London melodramas. When such plays as Youth and The World were all the vogue it would have stood a much better chance of a run in these parts. The scenic effects of the channel steamer in the second act is realistic and

picturesque. On Monday night, when the heroine, Alice Maitland, was thrown overboard by her rascally husband, Edmund Sharpley, and by a rapid change of scene, was shown struggling in the water, while Philip Warren arrives in a sailboat to rescue her, the applause that followed was loud and deafening. It was noticeable, however, that this demonstration of approval came largely from the gallery.

The scene in the last act, where a London mob breaks in the windows of what appears to be a glass house, was also highly effective in the estimation of the upper circles.

The story is of the familiar pattern, and abounds in old theatrical acquaintances. There is, in the first place, the inevitable will leaving a large fortune to the greatly abused and long suffering heroine. Nor have the authors failed to insert the usual aggregation of villains trying to cheat the heroine out of her inheritance. The peregrinations the said will undergoes in the course of three hours and a half certainly beats the record. In one act there is a regular three-card monte delusion concerning its whereabouts. Each of the three villains is confident he has the will in his possession. It turns out that it has been stolen from two of them in quick succession, while the third villain has been duped into buying a half of the will that does not contain the testator's signature.

Forrest Robinson was manly and effective as Philip Warren, and W. H. Thompson gave an excellent character sketch of the tricky old lawyer, Daniel Goodge. Alf. Fisher and Maggie Holloway were an amusing cockney couple as Barnaby and Arabella Bright. S. E. Springer proved an entertaining villain as Peter Sharpley, while his villainous son, Edmund Sharpley, was successfully personated by Clarence Heritage. Marjorie Bonner gave a somewhat conventional interpretation to the role of Alice Maitland, but Esther Lyon was at once forcible and sprightly as Constance Melton. Herbert Ayling and James L. Carhardt also appeared to give general satisfaction in their respective characters. The child's part of Jessie was fairly well done by Gertrude Boswell. The minor characters of the piece were also entrusted to competent people.

## NIBLO'S.—ANTIOPE.

Kamirina..... Annie Russell  
Antiope..... Maude Dickson  
Delta..... Alice Gilbert  
Concord..... Rose Ridgway  
Melina..... Ada Dare  
Helena..... Rena Capri  
Prince Tesio..... Hermann Waldo  
Mopsus..... Joseph Halliwell  
Discord..... Harry Dickson

The season opened at Niblo's on Saturday night with Bolossy Kiralfy's reproduction of a spectacular ballet that was famous last year at the London Alhambra. The piece has suffered heavily by transportation. The English production was said to be one of the most magnificent and perfect in arrangement and scenery ever put upon a stage.

At the Alhambra, it was only a part of the evening's entertainment and the story was unbroken. In order to pad it out to fill an evening and to cater to the supposed taste of New Yorkers for farce-comedy, it is now preceded by a poor pantomime prologue in which the characters are the Demon of Discord (a comic one) and the Goddess of Concord, whose business it is to have a weak dispute as to whether the Athenian Queen shall go to war with the Illyrian Prince or not. This was played in a front scene, very indifferently painted, purporting to represent a ruin by night.

The story proper commences with a festival scene in which the Athenian Queen Kamirina receives her late enemy, Prince Tesio, of Illyria, in her palace, and here comes in the farce-comedy offering to the shrine of popular laughter. Prince Tesio has a personal attendant, one Mopsus, whose helmet is a large tin saucepan with other similar "fixings," the general appearance being that of the classical Mr. Hoyt's Tin Soldier in Greek petticoats. The business and comic songs of this character, clever enough in their way, formed a strangely reminiscent combination of Boburkoff in Nadjy, and De Wolf Hopper in lots of things. An under plot of the love of Mopsus and Delta served as excuse to bring them in throughout the play.

The scene opened upon a palace interior, painted by Ryan. The general arrangement was that of a Greek court open to the sky but covered in with draperies. On the sides of the stage are seen fluted columns of large size the tops of which are hidden by drapery borders of amber and blue. Between the columns are groups of statuary. Up stage, a covered colonnade runs across an open courtyard, being seen through and beyond it. The Queen's throne stands upon a dais under the colonnade approached by a flight of steps. This beautiful material was not set to the best advantage, as it would have made a much handsomer scene opened out, with the statues brought forward and the throne at the side. The entrance of Prince Tesio was disappointing. He came on without any dignity whatever. A feature of great splendor in the original production was wholly wanting; the grand march of the

Prince's giant body guard. It was performed by a number of black-bearded men six feet in height, in Greek armor, whose war tramp spoke power. Some of the tableaux of the scene were, however, glittering and full of color. In this scene Mlle. Paris, the premiere danseuse, executed an admirable pas.

The story, as developed in the first act, is that the Queen falls in love with Tesio, who in his turn falls in love with Antiope, the Queen's sister, who reciprocates the affection. The Queen's jealousy is aroused, and Discord is delighted at the prospect of war. The second act opens in a pretty woodland glade, where Tesio and Antiope meet, declare their mutual love and depart in a boat together. As they go off the Queen arrives in pursuit and declares war. In the original production the enraged Queen snatched up her armor and fought a spirited duel, only declaring war when the Prince foiled her attack. The fine acting in this passage was a strong feature but it is wholly omitted in the present act. The scene is painted by Ryan and is very pretty and suggestive of air and distance.

The following scene shows Antiope's camp with a view of Athens in the distance, beautifully painted but spoiled in the lighting, which in all the scenes was so badly managed as to throw the shadows of the people on the back cloth. The original scene was very beautiful disclosing on the rise of the curtain the soldiers sleeping and shown with a sunrise effect. In the present instance it is lengthened out with comic songs and dances. It winds up with a splendid Amazonian ballet of really fine design, which was the only element in the play at all approaching the splendor of the prototype. The ballet was justly applauded.

The third act begins in the interior of Antiope's tent. The scene by Ryan is beautiful. It represents a circular dome-like tent of blue stuff, richly ornamented. On the left hand is a large throne. Through the tent support, a distant landscape is seen. Antiope and Tesio renew their vows. The Queen is brought in a prisoner. She is enraged at her sister's victory, but is persuaded to purchase her own freedom by consenting to Antiope's marriage, which she does.

In the last act, the grand triumphal march into Athens is the medium for a good Kiralfy ballet without any unusual features. In the original it was a climax of gorgeousness in which the soldiers locked their shields into a phalanx, upon which a grand triumphal group of personages was carried.

The effect of the scenery and costumes was scarcely impaired by wear, and there is enough of striking beauty in the piece to show that if the production had strictly followed the original it would have been a remarkable success, or if even some of the members of the original cast had been brought over. Annie Russell, although very painstaking, failed to impart a queenly presence to the part of the warlike queen. Maude Dickson played Antiope, but also fell short of representing a wild Amazonian grace. Alice Gilbert as Delta showed some soubrette skill. Hermann Waldo acted Prince Tesio without an adequate sense of dignity, and, in fact, it may be said that a spirit of burlesque marred the whole show. Joseph Halliwell as Mopsus showed that in a straight comedy part he would take a very respectable position as a comedian.

## TONY PASTOR'S.—BRIC-A-BRAC.

Joe Gold..... Tom Martin  
Old Bear..... Frank W. Holland  
Jovial Jolly..... E. B. Fitz  
Europe Sage..... C. B. Hawkins  
Terry Hall..... Alfred M. Hampton  
Myrtle Gold..... Maude Giroux  
Mrs. Joe Gold..... Katherine Webster

We believe it was Carlyle who said that the population of Great Britain consisted of many millions—mostly fools. There appears to be a notion among some of the farce-comedy writers, to judge from the inane concoctions they have recently foisted on a long-suffering public, that the theatregoers of America are not only fools themselves but enjoy fool-plays, fool-actors. Otherwise it would be difficult to account for the why and wherefore of such a piece as Bric-a-brac, which was produced at Tony Pastor's last Saturday night.

The author, Frank Tannehill, Jr., glories in the fact that he also perpetrated Zig-Zag. He seems to labor under the impression that there is any amount of fun to be extracted from uncouth garments and general clownish deportment. He is not satisfied to have one comedian exaggerate the unbecoming peculiarities of rural make-up, and must needs introduce a whole quartette of hideous countrymen. The stage manager, however, has been shrewd enough to offset the painful presence of these dime museum curiosities by engaging an aggregation of comely chorus girls, who, to do them justice, sing and dance in a very taking manner.

As in all similar entertainments, Bric-a-brac has nothing that can be designated as a plot, and still less that is deserving of criticism. The first act is largely devoted to a burlesque dinner prepared by the young women of a fashionable cooking-school. Some exquisite humor is supposed to be derived from the serving of such playful courses as

pebble soup and brick ice cream. The second act consumes the time with an alleged comic rehearsal. In the last act, the principals of the cast are dropped into an unexplored part of Africa by means of a runaway balloon. There they form a sort of minstrel semi-circle with Queen It, the mother of She, as interlocutor. After various gags and local allusions to American affairs, there ensues a wild variety show, including an illustration of the game of baseball, and winding up with a burlesque circus.

The musical numbers were of the popular, tuneful order, and Maude Giroux and Katherine Webster received considerable applause for their vocal work. C. B. Hawkins, Harry C. Stanley, Harry C. Dietz and John P. Savage, disported themselves as the four countrymen, and delivered their acrobatic horseplay with more or less success. Alfred M. Hampton gave a good imitation of Nat Goodwin. Tom Martin, Frank W. Holland, and E. B. Fitz also acquitted themselves with credit in their respective roles.

## PEOPLE'S.—MYRTLE FERNS.

Emma Myrtle..... Mai Estelle  
Chick..... Mollie Thompson  
Edith..... Lizzie Emerson  
Mrs. Myrtle..... Katie Estelle  
O'Grady..... Arthur Sprague  
Nelson Oak..... Frank De Vernon  
Larry..... W. J. Russell  
Robert Myrtle..... Edwin Maynard  
Jake Worth..... F. R. Butler  
Dan..... Andrew Peterson  
Morgan, the Hunchback..... George Caron

Myrtle Ferns, a melodrama in five acts, opened the People's season on Saturday night. It was written by J. D. Clifton. The plot is of the conventional order—a murder, missing papers, wrongfully accused hero, imprisoned, rescued, and final happiness—but plausibly connected.

Mai Estelle, an actress of marked ability and stage experience, as Emma Myrtle, the heroine, produced a favorable impression. Frank De Vernon, as the gentlemanly villain, showed careful study. Arthur Sprague, a reckless sailor, has probably the greatest opportunity to distinguish himself afforded any member of the cast, and he does some good work.

The soubrette part is in the hands of Mollie Thompson, who, having just graduated from the variety stage, and assuming a speaking part for the first time, gives evidence of marked cleverness, and in connection with W. J. Russell—late of Le Clair and Russell—presents some pleasing specialties. The Mrs. Myrtle of Kate Estelle was excellent and showed the unflinching powers of that clever actress.

The play was finely staged and costumed. The production was generously received by a medium-sized audience on the opening night. Myrtle Ferns continues all this week. Next week, Edwin F. Mayo in Silver Age.

## BIJOU.—TRANSATLANTIQUE VAUDEVILLES.

Professor Herriman's new departure into the domain of specialty entertainments was made at the Bijou on Monday night, where and when the organization bearing the somewhat whimsical title of Transatlantic Vaudevilles was introduced.

The management may not be aware of the fact that the word Vaudeville, which has latterly come to be applied by performers and newspapers to a refined variety entertainment, is an absolute misnomer when used in that connection. Before proceeding to discuss the merry antics of the Transatlantics, it is not out of place to set this matter straight.

The word was derived from Vau-de-vire, a village in Normandy where, about five hundred years ago, more or less, one Olivier Basselin made himself popular through the medium of some lively songs he composed, wherein local personages were amusingly satirized. The fame of these songs traveled to Paris, where the designation Vau-de-vire was corrupted into vaudeville, and that form of ditty became the rage. By-and-bye the minor playwrights began to introduce these epigrammatic songs into little comedies, which after a time came also to be classified as vaudevilles, by which name they are still popular in Paris. Mlle. Nitouche, La Femme a Papa, and other comic trifles of the same order are vaudevilles which were introduced in New York by Judic and Theo. Professor Herriman's Transatlantic Vaudevilles, therefore, are such only in name. The entertainment might be called Topical Songs with just as much sense and show of reason.

But whatever nonsense the choice of its name implies, the main fact remains that the troupe is composed of decidedly clever people, whose various "acts" are novel and entertaining. It compares favorably, indeed, with the Howard Athenaeum company, which is the best organization of the kind in existence. The large audience in attendance seemed to be delighted with the show, and manifested its gratification by plenty of applause and encores galore.

Harry Pepper, who sings very well, and Carrie Tutein, who doesn't, opened the programme with a little sketch called The Singing Master. Mr. Pepper is a capital balladist and he rendered several songs effectively, albeit his facial contortions during the



process of vocalization were as remarkable and inexplicable as the anatomy-defying twistings and writhings of the Athols who came next on the programme. Miss Tutem is too tall and obese to appear advantageously in a soubrette's short skirts, and her "baby" talk and cunnin' ways sat her elephantine proportions ill.

The Athols introduced their act in an original sort of way. A huge spider's web, made of rope, stretched over the rear of the stage, and in this one of the performers, made up as a mammoth member of the *arachnida* family, crawled around after a huge fly that was supposed to be enmeshed in the threads of the fabric. Both Athols closed their act with a very astonishing exhibition of physical contortions.

Eunice Vance, a character vocalist—accredited to the London Gaiety Theatre—gave a broadly humorous delineation of a Quakeress, of amorous proclivities. One verse of this song is too suggestive and vulgar for polite ears and it should be promptly eliminated. Miss Vance's second song—a topical refrain—was less successful, although some of her efforts at local gags caused the house to roar. The singer paused between the verses to deliver a spoken interlude in the course of which she referred to the men that watch the girls "getting on the tram-car at the corner of Fourteenth Street," and also spoke of the swains "promenading on Fifteenth Street." This was delicious and tickled the audience mightily.

Herr Tholen is the funniest of the various musical clowns we have seen. He has a laughable foreign accent; his waddle and his unconscious seriousness are, exceedingly droll, while the alternate illumination by electricity of his false nose and ears when he strikes a high note on one of his instruments, is a clever exhibition of scientific buffoonery. Herr Tholen is as good as a picture from *Fliegende Blätter*. He has a bright little poodle dog which strikes correctly several notes in a couple of songs played on the flageolet.

Katie Seymour dances very gracefully in short skirts and forms a delightful picture of fresh, young beauty. But she isn't likely to obliterate recollections of Letty Lind and Sylvia Grey, the Gaiety Hebes. The Tacchi Brothers did some musical mimicry that was appreciated, and this brought the first part of the programme to a close.

The rest of the bill was composed of a *pas de quatre* by more agile Gaiety girls; Le Petit Freddy did as much as the S. P. C. C. would permit; Trewey gave some skilful shadow pictures and other entertaining features; our own Gus Williams had something to say and sing, and the Pinauds, pantomimists, closed the show.

Professor Bowron's orchestra seems to have gotten restive during the vacation. In accompanying Miss Vance's songs they became utterly unmanageable and individually and severally they began a mad race to keep ahead of her until the finish. It is needless to say that they succeeded in their cacophonous intent, although the vocalist was almost winded when she reached the post.

This company will remain at the Bijou three weeks. On Sept. 9, Donnelly and Girard will appear in Natural Gas.

#### WINDSOR.—A HOOP OF GOLD.

Mortimer Murdoch's melodrama, *A Hoop of Gold*, attracted a large and friendly audience to the Windsor Theatre on Monday evening. On the whole the play was well cast and well acted, but some of the male members of the company would do well to devote a little more study to their lines. John B. Maher, James L. Edwards and Charles Crotius were all the recipients of considerable applause. Of the ladies, Josie Haywood and Ruth Aylmer deserve special mention. Next week Lizzie Evans will appear at the Windsor in *The Buckeye* and *Fine Feathers*.

#### THIRD AVENUE.—TIME WILL TELL.

Time will Tell, a new comedy-drama in four acts, had its first production in this city before a crowded house at the Third Avenue on Monday night. The story of the play is based on the murder of Farmer Beck, while engaged in a quarrel with the villain, who was a rejected suitor for the hand of the murdered farmer's daughter. The son and daughter of the slain farmer strongly suspect that the villain is the murderer, but have no proof. The son starts out as an amateur detective, and in the course of the play assumes a number of disguises.

Billy Kennedy, Billy Williams and John J. Magee were satisfactory in the principal parts. Lizzie Hunt, the leading lady, was acceptable as Nellie Beck. The dancing interspersed in the piece was passable but the concerted singing was not up to the metropolitan standard. Next week Hamilton Harris is in the Ranks.

#### AT OTHER HOUSES.

Centennial performances appear to have been in vogue during the past week. Clover, at Palmer's, started the ball rolling in that direction last Wednesday, when the house

was crowded with an enthusiastic audience, and the promised souvenirs were duly distributed in honor of the event.

The Oolah, having allowed Clover a few days' start, came in a good second last Monday evening at the Broadway Theatre. Francis Wilson laid in a new stock of centennial comicality, and the chorus girls smiled and sang in a manner befitting the occasion. The patrons of the establishment were treated to a genuine surprise in the matter of mementos, which consisted of handsome paper knives in the guise of Persian daggers.

The centennial performance of the Brigands at the Casino takes place to-night. Mr. Aronson has favored us with an advance souvenir, which is a most useful little leather pocket-case containing a small mirror.

Due notice of another event, set down for last (Tuesday) evening—the opening of the Lyceum Theatre with Edward Sothorn in *The Highest Bidder*—must necessarily be deferred until next week.

Jank Hoe, the Japanese juggler, who had been temporarily disabled by an injury to his hand, reappeared at the Union Square Theatre on Monday night, and created no end of astonishment with his remarkable Japanese illusions. His fair Circassian, Omene, was the subject of considerable admiration from connoisseurs in Oriental beauty.

Bootles' Baby still loves Bootle at the Madison Square Theatre, and from the present attendance will love him at that house, if not always, at least for some time to come.

Prosperity continues to reign at the box-office of Koster and Bial's concert hall where two barleques and a long list of vocal and variety specialties are drawing audiences that nightly test the capacity of the establishment.

#### OBITUARY.

##### JAMES ALBURY.

We regret to chronicle the demise of James Albury, who died last week in London at the age of fifty-seven.

He originally intended to become an architect, but subsequently entered upon a commercial career. Young Albury commenced his training as a playwright by writing farces for the Southwark Literary Society. The first of his plays that was known to be honored with a professional performance was *Dr. Davy*, which was acted at the Lyceum Theatre, London, previous to 1870.

In June of that year his play, *The Two Roses*, which was brought out at the London Vaudeville Theatre, made a great hit, and at the same time served to make the reputation of Henry Irving, who impersonated the character of Digby Grant. The piece revealed the author as the possessor of delightful wit, a keen sense of humor and considerable poetical fancy.

In 1871, Mr. Albury produced *Two Thorns* at St. James' Theatre and *Apple Blossoms* at the Vaudeville, both plays meeting with no small measure of success at the time.

The play of *Oriana*, which he describes as a romantic legend, was produced at the Globe Theatre, of London, in February, 1873. The fable is obscure and over-burdened with small entanglements, and proved a total failure for stage representation. *Wig and Gown*, a domestic drama, produced at the same theatre in 1874, was fairly well received.

After that he resorted to adaptations, especially after his play called *Jacks and Jills* proved a failure in 1880. Among his adaptations were *The Crisis* from Augier's *Les Fourchambault*, and *Duty from Sardou's Les Bourgeois de Pontarcy*. The *Pink Domino* and *Little Miss Muffet* were also adapted from the French. Where's the Cat? was derived from a German source, and *Featherbrain*, brought out originally in London in 1885, and afterward produced in this country by Minnie Maddern at the Madison Square Theatre, was adapted from *Tete de Linotte* by Barriere and Gondinet. Mr. Albury also wrote *Forgiven*, *Coquettes*, *Pride*, *Tweedie's Rights* and *The Will of Wise King Kino*.

At the outset he gave promise of becoming a superior dramatist, and great things were expected from him, but his original vein seems to have been soon exhausted, and his fame will be chiefly perpetuated by his most brilliant comedy, *The Two Roses*.

#### THE SUSPECT.

Nathal and Marx have formed a co-partnership for the sale and production of plays. It will be known as the Nathal and Marx Dramatic and Literary Bureau. The new firm is one of undoubted standing, and already they practically control a large share of the European market. Mr. Nathal, who has just returned from Paris, reports that he signed important contracts with a number of the best known French authors.

The first enterprise under their own immediate management is *The Suspect*, a powerful melodrama of the Revolutionary period in France. They have effected an arrangement with Henry Lee, who will star under their management, in the title role of the play. The season begins in Brooklyn Sept. 30, and

the play will take the road immediately afterwards with a most thorough equipment of new pictorial printing and the best company that can be secured. Negotiations are pending with a number of prominent people. Messrs. Nathal and Marx prefer to begin their season outside of New York, and are negotiating for an extended run for the play at a Broadway house later in the season.

#### A. M. PALMER IN PARIS.

THE MIRROR's Paris representative called on Manager A. M. Palmer at the Royal Hotel in that city on the 7th inst. Mr. Palmer had just returned from a visit to the Exposition, and he was full of its magnitude and grandeur.

"It is one of the greatest Expositions of modern times," he said in the course of conversation with our representative. "Nothing like it has ever been seen even in this city of great shows, and it will be hard to equal it in the future. I am sorry to see that the United States makes such a poor exhibit. Indeed, outside of Edison's inventions it is hard to find anything of importance from our country. Probably there is a great deal here but it is so overshadowed by the exhibits of France, Belgium, Switzerland, Italy and England that it seems insignificant. In our coming World's Fair we must follow the example of France, and whether the outside world sends anything or not, make our exhibit of home materials so great that it will be the wonder of all who see it."

"No one who visits this exhibition can help admiring and being astonished at the immense capacity of the French people. In the industrial arts, no less than in the fine arts, they seem as far, as this exhibit goes, to be the masters of the world. The spirit of pride and of confidence in themselves which this inspires among the millions of Frenchmen who visit the Exposition is almost incomprehensible. It is believed by everybody with whom I have talked, that the republican government has secured a long lease of life through these influences and that Boulangerism has been, through the same influences, finally crushed."

Mr. Palmer was asked if he had watched the continuance of the discussion he started in the *Herald* regarding the American drama, during his absence.

"Yes," he said, "I have followed it in the papers. The MIRROR's editorials on the subject, in the last number received, seem to indicate that it has become convinced of the absolute truth of my assertions in regard to the poverty of the American drama."

"I am glad of this. Before we can be strong we must know our own weaknesses. Putting people on the back and telling them their works are good when they are not is as fatal as it is to give a child poison because he likes the taste of it. And there is no surer way to deprave the tastes of people than to insist that, because they like a bad play it is, of necessity, a good one."

#### PROFESSIONAL DOINGS.

MARIE HEATH will not star this season as announced.

M. A. KENNEDY is to be featured in the tour of *A Possible Case* this season.

JOSEPH WHELOCK has been engaged or the leading role in *A Spider's Web* company.

CHARLES H. KIMBALL has been engaged by Manager Isaac B. Rich as chief ticket agent of the Hollis Street Theatre, Boston.

JOHN J. BRAHAM has been secured as musical director of the company which will support Henry E. Dixey in *The Seven Ages*.

F. R. FAIRWEATHER, the popular manager of *The Landowne Theatre*, St. John, N. B., is the guest of E. A. McDowell in this city.

CHARLES LLOYD, who was for many years advance agent of P. T. Barnum's Circus, died in Framingham, Mass., last Thursday night.

LIONEL BLAND and Maggie Deane arrived from England on Sunday on the *Alaska*. They both go with the *Fascination* company again this season.

An electric illuminating register, to check off the number of performances given, has been placed over the centre of the Broadway Theatre entrance.

INNE KIRALFY is reported to have arranged to produce a monster spectacle in connection with Barnum and Bailey's show during the its tour of Great Britain.

DURING the Summer season, the Grand Opera House, which opens on Saturday night with *Captain Swift*, has been entirely recarpeted throughout and a new roof put on.

JAMES L. EDWARDS, an excellent actor, is playing *Richard Wrench*, in *A Hoop of Gold*, this week at the Windsor. Mr. Edwards has not signed yet for the season.

COL. WM. E. SINN has purchased from Wilson Barrett through his American agent, Clark S. Sammis, the rights for this country to the melodrama, *The Good Old Times*.

W. HOWELL-POOLE and Alice Raynor, of England, will tour this country next season under the management of Ted Marks in *A People's Hero*. An American company will be engaged.

In a recent letter to his friend, Frank W. Sanger, Willie Edouin denounces as cruel and uncalled for the newspaper statement that his wife, Alice Atherton, is demented. He states that she is, on the contrary, in the very best of health.

EDNA CAREY has bought a place at Sandwich, Mass., which she will make her home when not acting. After Oct. 1, her cottage at Catskill will be offered for sale. Miss Carey is at present in town, attending rehearsals of *Hands Across the Sea*.

LA FILLE DU TAMBOUR MAJOR, the opera to follow *The Brigands* at the Casino, has created considerable furore in Paris owing to the grand spectacular manner in which it is produced at the Gaieté Theatre. It is conceded by the press to be the best production ever given of any Offenbachian opera.

NEGOTIATIONS are pending between C. W. Currier, the manager of the Jay Hunt company, and Webster C. Fulton and James A. Welch, two Chicago journalists, for the production of their new musical farce-comedy entitled *A Wild Goose Chase*. If Mr. Currier succeeds in getting this piece, his star, Jay Hunt, will appear in it, supported by a well-known soubrette.

F. F. MACKAY has leased rooms in the Broadway Theatre building, where about the 1st of September he will open a school of elocution and the art of acting. Mr. Mackay takes no classes; he gives private instruction only. Besides inculcating the principles of the art into the minds of beginners, he makes a feature of coaching actors in parts, including dialect characters of every description. These arrangements will not interfere with Mr. Mackay's professional engagements in this vicinity.

THE occasion of the 100th representation of *The Oolah*, at the Broadway Theatre, was the most successful one that that house has ever known. The actual receipts were \$2,140, which is the largest amount at regular prices ever in the theatre. At a quarter to 8 o'clock the sale of admission tickets had to be stopped. There were flowers galore, while the pleasure evidenced by the distribution of the beautiful silver paper cutters given away as souvenirs must have made the hearts of the managers even more contented than the big receipts did.

#### LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written applications. Letters addressed for 30 days and cancelled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Arnot, Louise (Mg.)	Fostelle, Chas.	Norton, J. W.
A Soapbubbler (Mg.)	Francour, J. M.	Newell, U. D.
Andrews, Lillian	Fay, Mrs. Hugh	Nome, J. A.
Adams, Justin	Firmis, Kate	O'Brien, P.
Abrams, E.	Forsythe, Kate	Ozmond, Chas.
Anderson, A. B.	Forman and Mor-	Owen, W. R.
Allen, Julia	ton	O'Rourke, Eugene
Allen, Pauline	Flaming, Carroll	Phympton, Chas.
Ames, Amy	Fischer, P. D.	Price, Katherine
Barr, F. P.	Frear, F. H.	Quinn, J. B. (Mg.)
Bell, Mrs. M. C.	Fenton, Mrs. J. C.	Putnam, Kate (Mg.)
Bell, C. W.	Gallen, Wm.	Putnam, Ed.
Bennett, H. C.	Gardner, C. A.	Rabin, Chas.
Bennett and Moul-	Gardner, C. A.	Rabin, Arthur
ton (Mg.)	Gardner, C. A.	Rabin, Wm.
Beaudet, Rose	Gardner, C. A.	Rabin, Wm.
Bowditch, Sidney	Gardner, C. A.	Rabin, Wm.
Battle, Lolo	Gardner, C. A.	Rabin, Wm.
Baker, Geo. A.	Gardner, C. A.	Rabin, Wm.
Barnes, W. E.	Gardner, C. A.	Rabin, Wm.
Bayle, Anna	Gardner, C. A.	Rabin, Wm.
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Bradford, Ed. D.	Gardner, C. A.	Rabin, Wm.
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Boucher, Robert	Gardner, C. A.	Rabin, Wm.
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Campbell, Isabel	Gardner, C. A.	Rabin, Wm.
Cornell, H.	Gardner, C. A.	Rabin, Wm.
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Cameron, Josephine	Gardner, C. A.	Rabin, Wm.
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Duffy, Clarence	Gardner, C. A.	Rabin, Wm.
Douglas, E. W.	Gardner, C. A.	Rabin, Wm.
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Dowling, J. J.	Gardner, C. A.	Rabin, Wm.
Depey, Henry	Gardner, C. A.	Rabin, Wm.
De Shon, Mrs.	Gardner, C. A.	Rabin, Wm.
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Dickson, George V.	Gardner, C. A.	Rabin, Wm.
Erwood, R. J.	Gardner, C. A.	Rabin, Wm.
Elliot, W. F.	Gardner, C. A.	Rabin, Wm.
Foster, Mr.	Gardner, C. A.	Rabin, Wm.
Klein, Chas.	Gardner, C. A.	Rabin, Wm.
Klein, Leon	Gardner, C. A.	Rabin, Wm.
Klein, Alfred	Gardner, C. A.	Rabin, Wm.
Knight, Mrs. Geo. S.	Gardner, C. A.	Rabin, Wm.
Leland, Ed.	Gardner, C. A.	Rabin, Wm.
Leacock, Geo. F.	Gardner, C. A.	Rabin, Wm.
Lindsay, Helen	Gardner, C. A.	Rabin, Wm.
Leach, John C.	Gardner, C. A.	Rabin, Wm.
Leighton, Harry	Gardner, C. A.	Rabin, Wm.
Lindard, Catherine	Gardner, C. A.	Rabin, Wm.
Madlinger, Ed.	Gardner, C. A.	Rabin, Wm.
McClelland, Alton	Gardner, C. A.	Rabin, Wm.
Manchester, Robt.	Gardner, C. A.	Rabin, Wm.
McCormack, Leo-	Gardner, C. A.	Rabin, Wm.
don	Gardner, C. A.	Rabin, Wm.
Morrison, Louis	Gardner, C. A.	Rabin, Wm.
Maynard, Alice	Gardner, C. A.	Rabin, Wm.
Mills and Barton	Gardner, C. A.	Rabin, Wm.
McGregor, Anna	Gardner, C. A.	Rabin, Wm.
Martin, Theo.	Gardner, C. A.	Rabin, Wm.
Martin, Helen	Gardner, C. A.	Rabin, Wm.
Marsh, F. P.	Gardner, C. A.	Rabin, Wm.
Macos, H.	Gardner, C. A.	Rabin, Wm.
McIntyre, Miss F.	Gardner, C. A.	Rabin, Wm.
Marriott, Chas.	Gardner, C. A.	Rabin, Wm.
Mills, T. E.	Gardner, C. A.	Rabin, Wm.
Malruin, Florine	Gardner, C. A.	Rabin, Wm.
Madison, J. A.	Gardner, C. A.	Rabin, Wm.
Madison, Nellie	Gardner, C. A.	Rabin, Wm.

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## LONDON NEWS AND GOSSIP.

LONDON, Aug 8, 1889.

Last Monday being the first Monday in August was sacred to St. Lubbock, which being translated means that it was a Bank Holiday, which is as much as to say that most of our big towns and all our places of amusement were for the time being like bear-gardens.

Sir John Lubbock, who fifteen years ago carried through Parliament the measure which gave us four extra opportunities per annum of getting drunk and disorderly in large quantities, is by business a banker, and for pleasure a catcher of ants, bees, wasps, and such-like fearful wildfowl, about which he writes big books that are, I am told, highly esteemed by the curious in such matters. Sir John is for an entomologist, really a jolly old soul, and I am sure he means well, but I wish he had stuck to his banking and his bug-ob-serving and that he had never sought to inflict annually four additional holidays on bank clerks who didn't want them.

The fact is, that to a very large section of the community, Bank Holidays have really and truly become an unmitigated nuisance. They are bad enough in fair weather, when the carrying and catering managements are always woefully inadequate to the requirements of those who seek their pleasure far afield. But when it's wet—as it was on Monday—Oh, Joe—hosophat! that's the time for the display of Tapleyan philosophy, if you've got such a thing about you!

As usual, it's the hard-working, decent poor folk who get the worst of it, of course. 'Arry gets "bosky" early in the forenoon, and (tell it not in Gath), 'Arriet but too often keeps him company in this as in other matters. 'Arry and 'Arriet paint the town as red as their finances will permit, and doubtless have—while engaged in the operation—what they consider to be a clinking good time. But the thousands of steady-going, humble bread-winners and their "old Dutch clocks" and olive-branches, who are compelled, by the exigencies of Bank Holiday to temporarily head with these roisterers, are all the worse for the association.

But, perhaps, it is the poor devils of clerks and quill-drivers and similar representatives of genteel poverty who come off worst in this connection. No doubt the 'orny'-anded son of toil is all right when you know him; but you *have* got to know him first, and a wet Bank Holiday is certainly not the most desirable time to make his acquaintance.

Doubtless you have divined that some of the above growl is due to the fact that the Bank Holiday shoe pinches the writer somewhat too tightly. As a matter of fact people like yours truly, whose business it is to look after other people's pleasure, always come badly off on occasions of this sort, which probably accounts for a good deal of the milk in my Bank Holiday coconut. But I will still maintain against all comers my thesis that both amusement-seekers and amusement-providers would be better served if the holidays could be worked in sections—one lot taking their pleasure one day and another the next and so on, instead of all going on the rampage at one fell swoop.

At St. George's Hall, on Tuesday night, was played The Diamond Queen, an alleged farcical comedy in three acts by one Albert Edwards. It was from start to finish a curiously chaotic production and I shouldn't have mentioned it but that I want an excuse for telling you that herein the character of a maiden aunt was played by Mrs. J. G. Bilton. Perhaps even now you don't see why I should have taken so much trouble about such a rife.

B. t. soft! you must know then that the maiden aunt in question happens to be the mother of the sisters Bilton—or at least of one of them, the beautiful Belle Bilton, who a few weeks ago lead to the altar Viscount Duno, eldest son of the Earl of Clancarty. A couple of days after the wedding the ingenious bridegroom was started on a tour around the world. Meanwhile, his Viscountess continues on the music-hall boards, which she has for the past five or six years adorned, and does her three "turns" nightly at the Empire, the Royal, and the Cambridge, to the admiration of all beholders.

As I know you like to be posted in the doings of our aristocracy, I will not apologise for this digression. The serio-comic mother-in-law to a crackpot courtesy lord is of course a personage of some importance.

Charles Wyndham, Mary Moore and Co. on Wednesday made their farewell appearance on the Criterion stage prior to departing next month for your shores. Many brilliant and fashionable, several of whom, *mirabile dictu*, had paid for their seats, were conspicuous in the stalls and private boxes. The chief item in the programme was Wild Oats, in which Wyndham played Rover; Mary Moore, Lady Anamouth; David James, John Dury; Blakely, Ephraim Smooth, and George Siddons, Sim.

The audience was frantically friendly and

the performance went with a bang, as the saying is, throughout.

When all was over, Wyndham came down to the footlights and delivered himself of an impromptu speech, copies of which had previously been sent round to the daily papers. Wyndham started by covert allusions to "the man in the white hat" of whom I told you in a recent letter, and though he (W.) did not apologise for his chuckleheadedness in that connection he gave such a humorous turn to his chortlings that they were received with unanimous acclaim.

Wyndham then, *apropos* his forthcoming transatlantic tour, gave off the fine old crust-ed Cavier chestnut about the students who defined a crab as "a red fish that walks backwards." Cavier, you know, told the Johnnies that the crab is not red, is not a fish, and does not walk backwards; but that, with these exceptions, their definition was excellent.

"So, perhaps," said Wyndham, "an American cousin may say to me, 'We don't like your piece; we don't think much of your company, and your sentiments we can't stand; but otherwise it is excellent.' However, he hoped it wouldn't be so—and so say all of us.

Wyndham starts his tour at Abbey's new theatre in Boston in October. For five months he will visit the different cities of the States, each city once only, and he hopes to return to the Criterion next April.

A fortnight ago a foul and scurrilous insult to the Prince of Wales' eldest daughter appeared in a London paper called the *Topical Times*, in which Will E. Chapman, who is known to many New Yorkers, used to write on theatrical matter over the signature "Ithariel." Chapman at once severed his connection with the paper, and inasmuch as the manager of the *T. T.* did not, as Chapman had desired him to do, publicly exonerate him from any complicity in the dastardly transaction, he has now commenced action against them in the law courts.

Charles Overton has bought the American rights of Aunt Jack for A. M. Palmer, and the refusal of the ditto ditto of Sims and Pettitt's new melodrama, London Day by Day, which is now in rehearsal for production at the Adelphi next month. GAWAIN.

## CONCOURS AT THE CONSERVATOIRE

PARIS, August 6, 1889.

An immense lull is reigning over theatrical Paris—there is nothing new anywhere. All the theatres are putting up old plays because, as was sensibly observed, if the weather was bad the theatres were jammed and if it were fine they were deserted in favor of the Exhibition, so there was absolutely no use in spending extra funds to meet with the same result.

The latest excitement has been the Concours at the Conservatoire. There are about a dozen, ranging from the Concours of Grand Opera down to the Concours of the Trombones, but the most thrilling, the most popular, and the most stormy of all, is without doubt the Concours of Tragedy and Comedy. The committee is driven mad every year by at least four applications for every seat in the stuffy little theatre, and for the pit and gallery seats (which are not numbered or reserved) people fall in line about three in the morning and wait patiently till nine, when the doors are opened and they are admitted in squads of ten or twelve at a time, and those excluded utter wild shrieks and howls till their turn comes.

The fortunate possessors of reserved seats drift in more composedly and settle themselves for a long wait, as the jury is invariably late. The house fills gradually, the pit and gallery cheer and chatter, talk theatrical "shop," discuss the merits of Mademoiselle X. and Monsieur Y., rave about the injustice of the jury in refusing to allow such a one to compete and on the other hand in passing triumphantly over the heads of the others, and in spite of Professor Delaunay's protest, a girl whose only claim to dramatic talent is that she is the daughter of a General.

Suddenly, wild enthusiasm; the door of the balcony has opened, and a stout, gray-bearded, elderly gentleman with a rather weary expression enters and seats himself. From all sides comes cries of "Vive Sarcey!" It is the prince of the French critics, Francisque Sarcey, whose theatrical criticisms are the Sunday evening joy of Paris; a man who worships the theatre and dramatic art and whose pen cannot be bought. Mr. Sarcey nods smilingly at the noisy youngsters and they gradually subside into comparative silence.

At last the door of the official box, which occupies the centre of the theatre, is flung open by ushers in black liveries and silver chains, and the jury file in. First Ambroise Thomas, the President, looking cross and bored, as usual; then Dumas, his gray hair softening the mulatto cast of his features; and Monnet Sully, who shaved to play the part of Alain Chartier in a one-act play recently produced at the Français and who left

his beauty in the barber-shop. He looks now like a cross between a Methodist minister and a butler, shocking those who have seen the graceful figure and classic head we all so admired in Hamlet. Then the rest, Ponel, manager of the Odeon; Claretie, administrator of the Comedie Française; Doucet (scarified by Daudet, in the "Immortel") the Secretary of the Academy, and several others.

Monsieur Thomas rings a very cracked bell, the audience settles itself with "ohs" and "ahs" of joy and the Concours of Tragedy begins.

A solemn-faced personage, in black with a silver chain like the ushers' walks upon the stage and reads a paper announcing the name and age and previous recompenses (if any) of the person who is to compete and then marches off. The first competitor he announces is "Mademoiselle Bailly, twenty-seven years old, second prize of tragedy in 1888." There appears a small, lanky lady with very light hair and eyes, and a generally washed-out aspect. She attacks her scene from "Bajazet" with much energy, but very little voice and that little of disagreeable quality. The audience applauds one loud cry she gives, but on the whole is politely bored. A journalist near me says wearily: "She will get her first prize, but she is a most dreadful stick!" She *does* get the first prize, but it is doubtful if she will ever get anything in the way of an engagement.

Next comes a very pretty girl with a general air of being worried by her arms that seem to wander off in an independent fashion at their own sweet will. She competes in Andromaque, and is so terrifically mediocre that she is not even applauded; nevertheless she carries off an "honorable mention"—probably because of her good looks.

Then suddenly the audience is roused. There walks upon the stage a woman, tall, slight, in clinging white draperies, with heavy masses of black hair floating over her shoulders, and deep-set, tragic eyes. The public is expectant of great things from so physically gifted a tragedienne. Alas! she launches herself into the scene and is utterly inaudible. Not a syllable passes the footlights; the public giggles, and the jury frowns. Mademoiselle Arpel will not receive the anticipated prize.

Then follow the men. Monsieur Cabel wins the second prize in tragedy; he is tall, well made, plain, and with a most superb voice; and he competes in a scene from Athalie with organ accompaniment. The audience is electrified; he is applauded to the echo, applause which stops the scene and embarrasses the poor fellow, as the rules of the Conservatoire does not permit applause to be acknowledged. Ponel promptly engages him for the Odeon, and the audience howls with fury on hearing he does not receive a first prize, but only a second one.

Then two "honorable mentions," one young man who is stolid but articulates most beautifully, and carries the long and trying tirade of The Cid to a tuning chant conclusion. If you shut your eyes, he is most remarkably good; if you look at him, the contrast between his fiery words and his impassive aspect is absurd. Number two, on the contrary, has the "sacred fire," but eats his words and is unintelligible when excited. Still, it is an achievement to play a scene from the elder Dumas' Charles VII., *chez ses Grands Vaseaux*, in which the competitor in a swallow-tail coat continues to kill another man, likewise in full evening dress, and then bump the unfortunate corpse's head against the floor before making a majestic exit, and all without exciting howls of laughter from the very jolly audience which is, however, impressed in spite of itself by his evident sincerity.

Then comes the one feminine tragic promise of the day, Mademoiselle Moreno, second prize of tragedy. She is not pretty, and she imitates the great Sarah, but she has a most lovely voice and great charm of diction. If she is not spoiled by the praise they have given her she may one day be remarkable.

Then comes a quantity of what the French call "dried fruits" and what the English would probably term hopeless sticks, and the Concours of Tragedy is ended.

Monsieur Thomas, looking crosser than usual, announces snappishly that the intermission will last till half-past one, it being then twelve o'clock. The acerbity of his tone is caused by the fact that the jury had been supposed to re-appear at one o'clock the previous day, and being half an hour late was soundly hissed by the irate public. His crossness is received with much laughter, and in an instant the theatre is deserted and everybody rushes away to lunch. The footlights, which, in conjunction with the vivid sunlight through the glazed roof, throw so strange and unbecoming a light on the performers' faces are extinguished, and the vestibule is filled with people who do not care to return to their homes for the intermission and who consume their lunch at the pretty and convenient little buffet spread in the hall itself.

By one o'clock the theatre is rapidly re-

filling, and the public is enjoying the various rows caused by intrusive people taking other people's places. One lady so persistently holds her ground that the whole house takes part against her, and she is finally persuaded to yield up her usurped place by the moral suasion of two stalwart policemen who take her into custody and eject her from the theatre.

Once more the President rings his bell and the Concours of Comedy commences. The *habitués* look in consternation at the programme, the laws of the conservatoire setting forth that the competitors shall appear in a scene taken from the repertoire of the Théâtre-Français and from the classics. There are five scenes from Molière out of the twenty-two on the list, and one-half of the list is usurped by Dumas and Pailleron and most unheard of is the fact that Dora by Sardou and L'Age Ingrat by Pailleron, two pieces never dreamed of at the Théâtre-Français, have been chosen by two embryo comedians. The Concours is decidedly dismal with the exception of two or three promises of future excellence.

The first prize for comedy is carried off by Mlle. Marty, a tall, dark girl, who looks mature although quite young, and who chooses the most youthful and kittenish of modern characters, Toinon, in Pailleron's Etincelle. It is an easy scene, and she does it with spirit in spite of the drawback of her physique, but it tells the public only that she has an affected laugh and an immense talent for imitating the bark of a dog.

The second prize is again awarded to Mlle. Moreno, who is decidedly gifted and may become a second Bartet. She shares it with Mlle. Dea, the daughter of the accomplished actor of the Vaudeville, M. Diennonné. She is a small, fair, curly-headed *ingenue*, who promises to develop into a very charming little actress. Then one boy of sixteen, Delhelly, is noticeable for his grace and charm of diction; he will take Delaunay's parts one day, but he only receives an honorable mention as the jury wish to keep him in the school for two years longer because of his extreme youth.

There is no use mentioning the other laureates; they were rewarded by the jury for reasons best known to themselves, and they will not be heard of hereafter.

Then comes the scandal of the day. Mlle. Sydney, daughter of General Saurier, walks upon the stage. She is fine-looking, prettily dressed, and most self-possessed, but when she opens her mouth the audience sits in dismay. She is beyond expression dreadful. No country school-girl, rising to "speak a piece" for the first time, could reach that degree of incompetency. The great scene of Celimene from the Misanthrope is mangled by her with perfect complacency. The audience first murmurs, then protests, and the noise becomes so great that the speakers are inaudible. Mlle. Marty, who is the Arsinoe, turns pale and falters; Mlle. Sydney looks calmly at the public and meanders along. M. Thomas sits impassive. Dumas, by whose influence the girl was admitted, first to the school and then to the competition, whispers to him. M. Thomas shapes his beard. He will not stop the scene at the bidding of that riotous mob.

A journalist springs to his feet and cries to the protesting public: "For shame! Silence! Remember it is a woman you are insulting!"

The people accept the rebuke, the noise dies away, and Mlle. Sydney sails off at the conclusion of her scene, having caused the greatest scandal known at the Conservatoire of late, and having dealt a most serious blow at Dumas' influence over the jury. A very good thing, by the way, for Dumas matters so much his own way that the professors, and particularly Maubant, begin to talk of resigning, for unless a pupil chooses a scene from the plays of Dumas *pro or filis*, it was a well-known thing that he or she was not admitted to compete whatever might be his or her talent. Now the rules are to be enforced hereafter, and Racine, Corneille and Molière are to furnish the future scenes at the competitions by order of the Minister of Fine Arts, who will also send an influential representative to all future meetings of the jury.

It is now half-past seven; the jury has announced its decisions (received alternately by cheers and hisses); the people are tired and fractious; the jury is disgusted and the pupils beam with joy or melt into tears according to their rewards or black balls. Every one goes wearily home, and the Concours of Tragedy and Comedy for 1889 is over.

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**NEW ALBANY.**—NEW ALBANY OPERA HOUSE (John Harbison, manager): Due: Haverly-Cleveland Minstrels 24. The open dates are now rapidly being taken.—ITEM: Walter Floyd, formerly of the John Dillon co., has accepted a position with The Silver King co.—Mark Swan will join the Prescott-McLean co.

**PORT WAYNE.**—MASONIC TEMPLE: The third performance of A Royal Pass was given 12. The play was written by Scott Marlin. It is a story of one Andrew Hoffer, a retired Russian army officer, who is living in Switzerland as a guide and courier, and who is married to the daughter of a Russian Countess. Jarawitz, a Russian police inspector, is in love with Hoffer's wife's fortune, and by an intrigue with the Countess the wife is spirited away to Russia. The wronged husband follows, and, suspected of being a nihilist, is sent to Siberia and imprisoned. After three years he is given his freedom and a Royal Pass to return home to Switzerland. Not unlike Rip Van Winkle, he returns old and gray-haired. The piece is quite lengthy and interspersed with dramatic situations. The scenery is fine. Messrs. Staley, Metayer, Farrell and Miss Blair were interesting in their respective roles. The following is the cast:

Ivan Zoffo.....George C. Staley  
Andrew Hoffer.....Charles H. Metayer  
Jarawitz.....Will F. Farrell  
Sidorov.....Tony Farrell  
Sam McKee.....J. C. Huffman  
Johannes Zugz.....James Bell  
Menska.....H. C. James  
The Nihilist.....Ethel Burroughs  
Vera Zoffo.....Mamie Dallas  
Countess Pavonia.....Mamie Dallas

**TERRE HAUTE.**—OPERA HOUSE (Wilson Naylor, manager): Thatcher, Primrose and West's Minstrels opened the season to a large audience 14. The Opera House has been thoroughly renovated and decorated inside and out. The walls of the lower floors are of silver-gold and blue tints, and the two upper floors orange and bronze. The proscenium, pillars, circles and wood-work all predominate in white tones with bronze and silver. The lower floor is covered with heavily padded velvet carpets and rugs. Scenic artist Wilson, late of the Star Theatre, New York, has commenced a new drop curtain. He will repaint all the scenery. Automatic opera glass boxes on each seat will be put in. The house will now favorably compare with any in the West, and Mr. Naylor deserves credit for his liberality.

## IOWA.

**CEDAR RAPIDS.**—GREENE'S (F. A. Simmons, manager): This house will open 19 with The Noble Outcast. Lilly Clay 21, and Newton Beers 22.—ITEM: Our efficient stage machinist, Duke Houz, and Prof. Myer's orchestra were at Waterloo 13, assisting at the opening of the Opera House 13. Mr. Houz and his corps of able assistants have received many compliments from cos. playing here on the excellent stage work.

**COUNCIL BLUFFS.**—DOHANY OPERA HOUSE (John Dohany, proprietor): Rentfrow's Jolly Pathfinders, opened 12 for a week. Fun by Express was given to a packed house.

**SIOUX CITY.**—PEAVEY GRAND (W. L. Buchanan, manager): The working force of the Peavey next season is as follows: Fred Hills, Jr., treasurer; Claire Turnbull, assistant treasurer; Frank Renssion, head usher, and Jack Reynolds stage machinist and master of properties. Time is being rapidly taken, but a few first-class attractions can still be accommodated at this house.—ITEM: Mr. S. Collier, last year treasurer at the Peavey, has assumed the management of this house. Mr. Collier was for several years treasurer of Greene's Opera House, Cedar Rapids. Being one of the most popular young men in this city, this easy little theatre is bound to prosper under his management.—ITEM: Our third annual Corn Palace opens Sept. 25 and closes Oct. 5. It promises to be the biggest festival of the kind ever held here.

**BOONE.**—GOSHP: Work on Phipps Theatre is progressing, yet it will be some weeks before the improvements are completed. The work was delayed too long, it should have commenced in the Spring. Business will not be obstructed however. Goetzman's Opera House will not be opened this season, leaving only one first-class theatre.—"Dick" Ripley, the obliging and well liked property-man at Phipps will greet his friends of former years in the same capacity at this house this season.

**DES MOINES.**—CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Spencer's Comedy co. returned for a week's engagement, opening to a packed house 12.

**DUBUQUE.**—DUBUQUE OPERA HOUSE (Duncan and Waller, managers): The Haverly-Cleveland Minstrels opened the season to standing room only 10. The house was filled long before the curtain went up, and many were obliged to leave not being able to secure a seat. The co. gave a first-class performance, and all were delighted.—ITEM: During the past few months, the Opera House has been thoroughly renovated and many improvements made. Messrs. Duncan and Waller have added ten or twelve new and complete sets of scenery, and the house is now in first-class shape.—The stock holders of the new Grand Opera House have had an assessment of 50 per cent. of capital stock made, and work on the excavation will commence at once. It is the intention to have the new house finished before the snow falls if possible.

## KANSAS.

**ARKANSAS CITY.**—FIFTH AVENUE OPERA HOUSE (J. M. Crawford, manager): Goodyear, Cook and Dillon's Minstrels opened the season to good business 5.

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (E. M. Crawford, manager): Goodyear, Cook and Dillon's Minstrels, although encountering a wash-out near here, managed to get into town in time to appear at the proper hour and repay the audience for coming out in the mud, which the late "cloud bursts" have made the commonest thing in Kansas. As Thatcher, Primrose and West's Minstrels had literally packed the house to suffocation only five days before, the business done was not as large as otherwise would undoubtedly have been the case.—ITEM: Manager Crawford has returned from the East, and reports having booked a list of the strongest attractions on the road for the coming season.—Melville B. Raymond, the new manager of the Grand Opera House, is reported to have established a circuit to work in conjunction with the Grand.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. H. Reuther, manager): Goodyear's Minstrels to a good house 1.

## MAINE.

**PORTLAND.**—GREENWOOD GARDENS (C. H. Knowlton, manager): Wilkison's fifth and final week of opera has been devoted to a very good production of Robert Macaire, and although the elements have struggled against it, its success financially has been flattering. Miss Edmondson sang "Rosemond" charmingly, and if she failed as the ideal in the part, musically she could not be improved upon. Miss Maddigan was a humorous Princess, and made a decided hit in this character. Miss Carter dressed Panchon lavishly, and barring listlessness was very good. Miss Tewsbury was pretty and graceful in a small part, and Mrs. Lang was a natty Captain. Ben Lodge was everything as Jacques Strop, and made a telling success. Arthur Wilkison was a graceful Macaire, and Tom Whyte a clever Gigot. Pete Lang as the Marquis was decidedly good. The chorus were strong, and Miss Smith's soprano was noticeable in the "Good Night" chorus. The wholesale cut-down in the orchestra was a sorry handicap, and the management are much to blame for the unbusinesslike proceedings.—ITEM: Jack-Charles was presented with a floral testimonial by the venerable Prof. Croach for his fine rendition of "Kathleen Mavourneen".—Albie Carle goes with the Carlton Opera co. the coming season. She has been visiting Arthur Wilkison and wife.—The loss of so fine a cornetist as Jack-Charles was a serious set back to the orchestration of Macaire.—Walter Benn has severed his connection with the Gardens.—Arthur Wilkison will have a benefit at the Gardens, and a strong list of attractions for a substantial Sunday concert. Miss Grete Colby is a great favorite socially as well as artistically.—Ben

Lodge has the satisfaction of knowing that he has made the greatest hit of any comedian Manager Knowlton has ever had in his co.—Ed Wright, the leader of the Garden orchestra, has much to contend with this season.—Owing to the tremendous business at the Pavilion Mr. McCallum has declined to recognize correspondence of local papers. This may be of service to him later on in his professional career.—Ben Lodge joins the Bennett and Moulton co. at Indianapolis 12.

**FAIRFIELD.**—FAIRFIELD OPERA HOUSE (T. G. Heald, manager): Pat Maloney's co. played to a fair-sized house 13.

## MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (H. W. Williamson, manager): Haverly-Cleveland Minstrels to good business 14, giving entire satisfaction.

## MASSACHUSETTS.

**MILFORD.**—GOSHP: D. J. Sprague's Postage Stamp co. are in town. They are rehearsing their new play A Social Science written for Mr. Sprague by Arthur V. Gibson. They will produce it at Marina, M. H., Sept. 2. A part of the company has been stopping in town for several weeks, and are much pleased with the hospitality they received at the hands of Manager Sprague and his accomplished wife, at their beautiful residence at Riverside.

**LYNN.**—GOSHP: Patrons of Music Hall will be agreeably surprised on the opening night. The seating capacity will remain at about 1,200. A new bonfire has been added, and the spacious lobby will be adorned with numerous works of art. The new arrangement of the seats will not have an undesirable point in the entire house. Twenty-four Turkish divans, upholstered in crushed plush and two boxes, hung in maroon and old gold draperies add effectively to the artistic furnishing and decoration of the house. The drop curtain, representing a Venetian scene, has been much improved by the brush of a resident artist, and eight new sets of scenery have just been finished by Mr. Browder, of the Grand Opera House, Boston, and his son, C. C. Browder, the scenic artist at Proctor's. There will be ten dressing rooms. Five of these together, with the property and orchestra rooms, will be underneath the stage. The entire house, including all the dressing rooms, will be carpeted. The lobby will be lighted by electricity, and the doors hung in heavy draperies. Messrs. French and Caverly have labored hard to complete this work, and will surely have it ready for the opening 22. Proctor's will open with After Dark 24, followed by Reuben Glue 10. The patent opera glass attachment has been added to a number of the seats. The ushers will be newly uniformed.—George A. Dean (Old Cy Prime) is visiting relatives here.—Eugene Simpson is in Brooklyn rehearsing a co. in The Electric Bell.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Gorman's Minstrels was the opening attraction 12. Good business.

**AMESBURY.**—GOSHP: Manager Greene arrived here 14, and will remain until the opening of the Opera House 25. The company is the Academy Music Orchestra, of Haverhill, for the season.—I met E. W. Varney, Jr., manager of Thomas E. Shea, in Haverhill 10. Mr. Varney and Joseph Greene are painting the scenery to be used by his co. Mr. Varney is very sanguine of success in his venture.—I am under obligations to the Calhoun Printing co. for a handsome date book.

**SPRINGFIELD.**—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): Tony Pastor's popularity was due 14 by a highly pleased audience, which filled the Opera House to its standing room capacity. Mr. Pastor was enthusiastically received. Sherman and Morrissey, Revens and Athos, the Julians, Musical Duet, Prof. Abt and Maggie Cline delighted the house with their specialties. Bristol and co.'s circus to large and well-pleased audiences 12-17.

## MICHIGAN.

**DETROIT.**—GOSHP: Manager H. C. Miner, accompanied by his wife, paid a visit to this city last week. While in Detroit, Mr. Miner will be known as Miner's Grand Theatre. Mr. Miner stated that he had had many opportunities to open the house the latter part of August, but had positively refused them all, as he believed that September was early enough to open any theatre, and that he would not open it until then. He declined to state what the opening attraction would be, but assured me that it would be a good one. He also stated he would make several important improvements in the house, and would introduce the new opera glass lower prices. He promised that Detroiters would have as fine a line of attractions as money could secure. In regard to the orchestra, Mr. Miner stated that it would be thoroughly augmented, and the music of the best. In this respect, however, this favorite theatre has never been lacking, as its orchestra has always been a very satisfactory one. Mr. Miner said that he had been twenty-seven years in the theatrical business, and proposed to make this his banner season. While he proposed to leave the entire charge of the theatre itself in the hands of his able assistant, Charles Shaw, at the same time he hopes to be able to be here more or less himself to see that everything is running according to his desire. Resident Manager Shaw was here to meet Mr. Miner, and together they made their plans for the coming campaign. It is hardly expected that any changes will be made in the attractions of the house this year with the exception of Manager Altergange, whose position has been taken by Mr. Shaw. It is hoped that Mr. Booth will be found in charge of the box-office, which position he has filled to the great satisfaction of his old manager and the public. Mr. Patterson, in charge of the main entrance, would also seem to be a fixture, as his ability to look after the front of the house has never been questioned. As regards Resident Manager Shaw, he will be warmly welcomed back to Detroit again.—At the Detroit Opera House no change in the personnel of the staff will be made, and with the exception of Fred Whitney, who is about to leave with his wife, the old faces will be on hand to welcome the public on the opening night with Robert Downing as the attraction. Manager C. J. Whitney is in the best of health, and is looking forward to the coming season as promising to be a particularly prosperous one. It is to be hoped that each of the managers will have the kindest feelings toward one another, and bury the old animosities which have previously existed between the two houses. There is no reason why the theatrical business should differ from any other, and although one's competitor may make him hostile for trade, at the same time outside of business he may be his best friend. Whitney's Grand Opera House will open the season next week with A Chip of the Old Block.

**MANISTEE.**—OPERA HOUSE (P. J. Miller, manager): Hattie Bernard-Chase presented Little Coquette to a very good house, giving perfect satisfaction. 12.

**VEPILANTI.**—OPERA HOUSE (S. Draper, manager): A. O. Miller in Three Widows 1, 2. Business fair.

**JACKSON.**—HARDARD OPERA HOUSE (Tavernier Brothers, managers): The season will open 27 with George Ober in Old Homespun.

**GRAND RAPIDS.**—REDMOND'S (C. H. Garwood, manager): Newton Beers in Knack Arden 12, week. Large audiences were in attendance. The scenery is very fine and the attraction meritorious, taken as a whole.—ITEM: Powers will open for the season 20, with an amateur presentation of Chimes of Normandy. Mrs. Lloyd Breece will sing Serenade.—The Detroit Philharmonic Club gave an entertainment of much merit at the Literary Club House 15.

## MINNESOTA.

**ST. PAUL.**—NEWMAKKA THEATRE (L. N. Scott, manager): This house will open 19 with the season 19, with Daniel Frohman's Lyceum Theatre co., which will make its first appearance in this city, presenting The Wife and Sweet Lavender in a two-weeks' engagement. F. Harris, having purchased the People's Theatre, has been very busy for the past few weeks in remodeling and making a complete change in the house, preparing

to a grand opening 19, with Morrissey's Opera co. for two weeks, to be followed by the Laura Bellini Opera co. The house will be known as Harris Theatre, and will be conducted by Mr. Harris in connection with his Minneapolis Avenue Theatre, in Minneapolis.—The new Olympic Theatre will open 19 with Mile. St. Armand's Midnight Melodrama, in a brilliant burlesque entitled The Dowry of Man, also a fine corps of specialty artists. The house is handsomely decorated and nicely fitted up, with a seating capacity for 1,200. The stage is large and well-stocked with new scenery and appointments. Harry Carter, the well-known theatrical architect, designed and personally supervised the whole arrangements of this stage and pretty house.—Fred Huebner, May Louise and Harold Russell, and several members of the late People's stock co. will give a dramatic performance at the Hotel Lafayette, Minneapolis 24, presenting Two Can Play at That Game and Sweethearts.

**MINNEAPOLIS.**—HARRIS HENNEPIN AVENUE THEATRE (Samuel H. Friedlander, manager): The Wilbur Opera co. closed their engagement 10 with The Two Vagabonds. The performance was an excellent one. Principals and chorus were all in good voice and acted with unusual spirit. Alice Verona was a charming Rosalie and made a great hit. Miss Verona's work throughout the engagement has been of a high order. W. H. Kohale and H. W. Tredebeck were exceedingly funny. J. C. Harvey was a good Gigot. He is a clever young comedian but has few opportunities. Susan Kirwin made a pleasing Panchon, and J. E. Conly a very good Leon. The house was the largest of the season. The Laura Bellini Opera co. opened 12 in The Pretty Persuasion to a fair house. The opera was fairly well received, Laura Bellini sang Stuart Hard old making hits.—ITEM: Manager Friedlander will have charge of Mr. Harris' theatres in St. Paul and Minneapolis. He will probably remove his family to this city.

**ST. CLOUD.**—GERMANIA HALL (H. Puff, manager): Thalia Dramatic co. (German amateurs) gave a very credible presentation of The Village Maiden 14.—Circus: Forepaugh's Great Wild West and Circus to crowded tents afternoon and evening 7.

## MISSOURI.

**HANNIBAL.**—PARK OPERA HOUSE (Watson and Price, managers): The season will open Sept. 10 with Old Jed Prouty. Your correspondent has been favored with a peek at the scenery and finds them reflecting credit on the taste of the management, who have furnished a list that cannot fail to draw.

**KANSAS CITY.**—COATES (M. H. Hudson, manager): The Lyceum Theatre co. in The Wife, Sweet Lavender and The Marquis 12-14. The co. all scored heavily in The Wife. This was the first presentation of Sweet Lavender and The Marquis, and both were heartily endorsed by our theatre-goers.—GILLMAN (Hudson and Thomas, managers): Thatcher, Primrose and West took everything by storm 10, 11, S. R. O. being out each performance, to the disappointment of those who failed to secure seats in advance, also to my own surprise, as this was the first time I have not been able to find a seat in the Gillis in a year. The co. gave splendid satisfaction.—ITEM: These were only informal openings, as all of the theatres will open for the season about Sept. 1.—This week is the last of The Last Days of Pompeii, which still is drawing good crowds.—The work on the Midland Theatre is being pushed night and day to get it finished in time for the opening, Sept. 1. Manager D. T. Keiller is a hustler, and it is most probable that the Midland will be ready to open on time.

**ST. JOSEPH.**—STRECKEIN'S GARDEN (D. B. Dav, manager): The Elliotts gave a week of very good variety to fair business.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Thatcher, Primrose and West's Minstrels opened the season at this house 8. They gave a good performance and introduced some acceptable novelties. The house was crowded.

## MONTANA.

**HELENA.**—MING'S OPERA HOUSE (John Maguire, manager): Mattie Vickers 8-10 to large houses: Twelve Temptations opens next week.—ITEM: Miss Vickers closes her present season 31 in Minneapolis. She will play a Fall season of eight weeks under her present manager and open in her new play Nov. 12.

## NEBRASKA.

**FREMONT.**—LOVE OPERA HOUSE (Robert McReynolds, manager): Lily Clay's Gaiety co. played a large audience 14.

**HASTINGS.**—KEER OPERA HOUSE (F. D. Taggart, manager): Lily Clay's Gaiety co. appeared to a fair sized audience 13.

**NEBRASKA CITY.**—GOSHP: The Opera House is closed and undergoing much needed repairs. When finished it will be neat and comfortable. The regular season opens Oct. 22 with June Combs in Black House, although several minor attractions are booked earlier. Every bill-board and other available place in the city is covered with Forepaugh's paper. His circus will be here 27.

**GRAND ISLAND.**—GOSHP: Bartenbach's Opera House is now closed and over \$5,000 are being expended in improvements. The roof over the stage has been raised and is now fifty feet high, giving a very spacious rigging loft. New scenery is being painted at a cost of \$2,500. The gallery will be enlarged and seated with opera chairs. In addition to these important changes the entire house is being frescoed in elegant style, making it now the finest and most completely equipped theatre between Chicago and Denver. It will be ready for opening Sept. 1.

## NEW JERSEY.

**NOBOKEN.**—CROWHEIN'S THEATRE: An excellent variety performance was given all last week and large houses were the rule. This week Rose Hill's English Folly co., with Rice and Barton, opened to a good house. They give an excellent entertainment.—KUCKERBUCKER GARDEN: The entertainment was a good one and the bill included Pickett and Noyon, Eugene Mack, Maude Mulford and Lillian Kestrelle.

**RED BANK.**—RED BANK OPERA HOUSE (S. S. Sages, manager): This house will open 20 with Oliver Byron in The Upper Hand. Some fine attractions are booked for the season.

**TRENTON.**—TAYLOR OPERA HOUSE (John Taylor, manager): George Wilson's Minstrels drew a very large house 16.

## NEW YORK.

**ROME.**—SINE'S OPERA HOUSE (E. J. Matson, manager): Gorton's Minstrels to a medium-sized audience 15.—ITEM: Sweet Lavender Sept. 7, and Little Lord Fauntleroy 11 are booked at the Washington Street Opera House.

**GLAN.**—OPERA HOUSE (Wagner and Rein, managers): Dockstader's Minstrels to a fair house 12. The regular season will open 15 with Frederick Ward in The Mountebank.

**TARRYTOWN.**—MUSIC HALL (William Wallace, manager): Frank Jones in Si Perkins opened his fifth season to a large house for the benefit of the Exempt Firemen 12.—ITEM: The Boston Quartette (Cook, Clark, Leamy and Dixon) will give a concert at Music Hall 22.—The Masonic Hall will open 21 with Peck and Farman's Uncle Tom.

**BINGHAMTON.**—OPERA HOUSE (J. P. E. Clark, manager): The Sturges Musical Comedy co. week of 12 to very large business.

**ELMIRA.**—Both houses were dark last week.—GOSHP: Clement D. Bainbridge, of the Boston Ideal Opera co., is visiting friends in this city.

**NEWBURGH.**—ACADEMY OF MUSIC (P. M. Taylor, manager): The season opened at this house 9, with Tony Pastor's comb. before a large and well pleased audience. Sherman and Morrissey, the Julians, Nellie Hython and Prof. Abt's Dissolving Views were the best features of the entertainment. The new four-act drama The Love story, by Paul Le Clercq, was produced here by Adelaide Moore 11. The play scored a moderate success. The acting of Otis Skinner as Paul Fairhawe deserves more than passing notice. John E. Ince and Frazier Coulter were also good in their parts. As Madeline Booth, Miss Moore was rather conventional.—ITEM: Fred Berger, the genial manager of the St. Smith Russell, was in town looking after the business of his stage, who opens his regular season at the Academy 10. He reports prospects for both Mr. Russell and his Grand Rapids house good for this season.

**CONED.**—COMEDY OPERA HOUSE (E. C. Gann,

manager): Gardiner's He, She, Him and Her played a packed house 13. George Adams, Tony Hannon and Manager Alliger were the guests of Manager Gann at a *petit souper* after the performance.

**YONKERS.**—MUSIC HALL (John Bright, manager): A scene rehearsal was given 15. After a few explanatory remarks by the manager, the first curtain was raised, exposing to view the handsome new drop curtain painted by E. M. Fraser, the scenic artist and stage manager. The "drop" was then lifted, showing a plain modern chamber. The color and taste displayed on this scene is very pleasing to the eye. Scene two was that of a modern cottage of the Queen Anne style, with running vines of ivy, garden wall and massive park gates. Scene three was that of a modern centre door-fanny, of delicate design, with panels of calla lilies, backed by a conservatory set piece of ferns. The fourth scene was of ebony, with handsome panels and large arch; it is of the Queen Elizabeth period, and can be used to great advantage. The last scene was a steamship deck, the *Overseer*, which was designed and painted by Mr. Fraser for The Two Old Cronies. Those present were highly pleased with the new drop curtain and scenery, and complimented Mr. Fraser upon his artistic work. After the rehearsal Manager Bright gave the stage hands and those present a fine spread, which was greatly enjoyed. The season opens Sept. 2 with The Two Old Cronies.

**BUFFALO.**—After a few weeks of quietness the season has opened at two houses. The Court Street offers Ed. Hannon's co. in One of the Finest as the initial attraction this week. The old Russell Theatre has been richly treated. The city and at the same scale of prices gives La Mascotte this week.—PERSONAL: T. J. Forton announces his retirement from the stage this season. He has connected himself with the Real Estate Bulletin of this city and is making a success of it.

**CORNING.**—HARVARD ACADEMY (G. W. Smith, manager): Helene Adell to good business 19-20. Audiences well pleased.

**SARATOGA SPRINGS.**—TOWN HALL (Hill and Connors, managers): Tony Pastor's comb. to packed houses 12, 13.—PUTNAM MUSIC HALL: The Boy Tramp (Madame Neville and son) to good business 15. Augustus Neville is a very clever comedian. Co. good. He, She, Him and Her played to big business 16. George H. Adams and Tony Hannon captured the audience from the first. At the urgent request of the children at the hotels they will play a present 17. Putnam Music Hall has no manager at present.—CONGRESS SQUARE PARK: The quartette choir, from Dr. Paxton's church, gave a very satisfactory concert 11. E. Bushnell, baritone, proving a great favorite. Harry Frost, the wonderful child cornetist, gave two selections. He was warmly applauded.—ITEM: Ed. Low, formerly with Johnson and Slavins's Minstrels, is at the Grand Union with an Edison Phonograph and Bell-Tainter Graphophone. He is giving three exhibitions daily to good audiences.—Col. John J. Foster is in town, in advance of Cal Wagner. He is stopping at the Grand Union.—A concert was given by Miss Jennie Dutton, of New York, at the Kensington 14.

## OHIO.

**COLUMBUS.**—METROPOLITAN OPERA HOUSE (C. A. and S. G. Miller, managers): Due: The Haverly-Puck week of Sept. 2.—Fair week.—The regular season opens Sept. 15 with A Legal Wreck.—GRAND OPERA HOUSE (Miller Brothers, managers): Oliver Byron opens for week of Sept. 2. The regular season commences Sept. 15, with Kajakka as the attraction. Australian Novelty co. to follow.—THE WORLD (James Geary, manager): This new building is completed and makes the largest museum and theatre combined in the country. It will open 19 with a well stocked curio hall and with Sun's Specialty and Concert co. as the attraction in the theatre.—EICHENLAUB'S THEATRE: Very good business continues and a fair specialty can always be seen here.—ITEM: The Arion Club will give a concert at the Board of Trade Hall 19. H. W. Frill man, the popular bass, will be among the solo artists.—John Hannon and George Backus leave shortly for New York. The former is to go with one of the Madison Square attractions and the latter with Sweet Lavender.—C. A. Miller is in New York.—Wallace W. Black, the basso, left for New York Monday. He has signified his intention to recover from his recent illness to be able to go to Cleveland to look after the interests of the Lyceum.—Rehearsals for the great spectacle, Kajakka, will begin next week at the Grand.

**DAYTON.**—MEMORIAL HALL, SOLDIERS' HOME, (J. Clinton Hall, manager): The benefit of the Home co. took place 12 and as predicted, the theatre was crowded, which fully demonstrates that the efforts of the management of the co. have been well appreciated, to say the least. Saratoga was presented and the cast was just lengthy enough to admit the entire co. The season closed with The Pioneer's Wife so when standing-room was at a premium shortly after the opening of the doors. During the performance each lady in the cast was presented with a large basket of the choicest flowers plucked from the garden of the Home as a slight remembrance of the Appreciation Committee. At the close of the performance the audience arose in mass and called for the co. The curtain went up and every member of the co., including Mr. Hall, came upon the stage. The co. and the vast audience augmented with the orchestra, sang "Annie Lang Syne." The closing was an ever to be remembered event by those present.—CUES: The Home co. left for New York City 12.—William Dickson, of Indianapolis, associate manager with Larry H. Reis, of the Grand and the Park, was here last week James H. Wilson, of the Home co., will remain here for a week or ten days.—Scenic artist Goddard, of St. Louis, assisted by Fred E. Knight of the Grand, is painting the scenery for the Park.

**WELLSVILLE.**—COOPER OPERA HOUSE (W. D. Wade, manager): The Claire-Scott Dramatic co. in their next play will open the season here 17.—ITEM: W. D. Wade, manager of the Opera House, is now on a trip South and has expressed his desire to have a monkey and a mocking bird to be added to his already large museum.—Henry Cooper, owner and former manager of the Opera House, is at the Paris Exposition.

**HAMILTON.**—MUSIC HALL (Hatsfield and Muner, managers): The season will open at Music Hall Sept. 2 with Around the World in Eighty Days. The house has been entirely refitted and elegant dressing rooms have been added.—STEVEN'S FASHION THEATRE (Elli Sheverson, proprietor): Good attractions and big business continue.

**MANSFIELD.**—OPERA HOUSE (Miller and Dittmer, managers): Sun's New Phantasma co. to had a small audience. Co. only fair. A Royal Pass drew a large audience. Play and co. very good.—MEMORIAL OPERA HOUSE (F. H. Cobb, manager): This new and beautiful theatre will be opened Oct. 2 by Robert Downing in Virginia.

**MARILLON.**—BUCHER'S OPERA HOUSE (C. P. Porter, manager): Ermine was presented by Andrews Opera co. to a large house 9.

**FREMONT.**—HEIN'S OPERA HOUSE (E. S. McCuen, manager): Andrews Opera co. in Ermine 9. Crowded house.—ITEM: "Chad" Parker, who has been a year off the stage, will join the Andrews co. Manager McCuen has had electric lights placed in the Opera House, new scenery put in and the stage enlarged.

**MARION.**—MUSIC HALL (James Sargeant, manager): Al. G. Field's Minstrels opened the season here to a crowded house 12.

**POSTORIA.**—ANDER OPERA HOUSE (V. F. Howell, manager): Al. G. Field's Minstrels opened the season here to a good house 10.

**RYAN.**—RYAN OPERA HOUSE (Aaron Jones, manager): Verne Townsend Dramatic co. played to a poor house 15 and failed to give satisfaction. Richards and Pringle's Georgia Minstrels drew a packed house 16 and gave entire satisfaction.

**FINDLAY.**—DAVIS OPERA HOUSE (R. C. King, manager): George C. Staley in A Royal Pass opened the season at this house 15. The co. is an excellent one and should they play a return date they will be greeted with a full house.—ITEM: The Star Opera co. now upon the road, is composed of Findlay talent. They play nothing but small towns although a good co.—R. C. King is now business manager of Davis' Opera House. The season promises to be one of the most prosperous of any before.

## OREGON.

**PORTLAND.**—NEW PARK THEATRE (J. F. Hoon,



# THE NEW YORK DRAMATIC MIRROR.

manager; Duncan B. Harrison and co. in The Paymaster played to a good house week 5.—ITEMS: Cordray's Musee and Theatre continues to draw crowded houses. The entire proceeds of one night's performance of East Lynn were donated to the Spokane Falls sufferers. The management of the Duncan B. Harrison co. placed on sale 5,000 tickets throughout the city, one-half the proceeds of which were also given to the Spokane sufferers.

## OKLAHOMA.

**OUTHRIE.**—Circus: Sells Brothers and Barrett's combined circus drew big crowds 10.

## PENNSYLVANIA.

**BETHLEHEM.**—GOSNIP: The new manager of the Opera House, L. F. Walters, is in almost daily receipt of congratulatory letters from his theatrical friends and also from managers of metropolitan and provincial houses. Since his advertisements appeared in THE DRAMATIC MIRROR, he has had about all he could do to answer applications for dates, etc. Mr. Walters is also personally superintending the work of renovating the Opera House. The changes which are being made will add greatly to the convenience of both player and patron.—Edwin Parrish, who has been spending the summer with his parents here, has received marching orders and will join the Walter Mathews co. in St. Louis next week.—Wreath of Friendship Lodge, I. O. O. F., has secured Hamilton Harris in the Rank for Sept. 24.—The only open date for the season of 1890-91 of the McLean-Prescott co. was booked by Manager Walters for Feb. 4 next.—The lamented David Ganey, of this place, was a member of this co., and a hearty reception awaits Miss Prescott on her arrival here.—Your correspondent is under obligations to J. H. Alexander, manager of the Philadelphia Ledger Show Printing House, for a handsomely bound theatrical date-book for season of 1890-91.

**LANCASTER.**—PROCTOR'S OPERA HOUSE (W. M. R. Williamson, manager): The season will be opened 24 with Frank Daniels' Little Puck. The present efficient manager will continue during the early portion of the season. C. E. Westhafer will be ticket-seller and Charles Yecker and George H. Goodhart will have charge of the billing department. Everything has been renovated during the summer season. A new feature is the time-in-the-slot opera glass attachment which has been introduced. The season promises to be very successful.

**WILLIAMSPORT.**—ACADEMY OF MUSIC (William G. Elliot, proprietor): George Wilson's Minstrels 12, opened the season to S. R. O.

**OIL CITY.**—OPERA HOUSE (Wagner and Rein, managers): Dickschader's Minstrels was the opening attraction 15. C. E. Westhafer and refined entertainment. Frederick Ward 28.

**ERIE.**—PARK OPERA HOUSE (J. L. Kerr, manager): J. K. Emmet in Uncle Joe drew a very large and apparently well-pleased house 14.

**HARRISBURG.**—OPERA HOUSE (Markley and Till, managers): The Haverly-Cleveland Minstrels opened the season here 12, and played to very large business.

**EASTON.**—OPERA HOUSE (John Brunner, manager): The season here was opened 15 by George Wilson's Minstrels. During the summer the Opera House was renovated in all parts, and some new scenery and stage appointments purchased.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): The Haverly-Cleveland Minstrels 12, S. R. O. 12. Everybody pleased.—ITEM: Manager Ed. Griswold returned home a few days ago from his booking tour. He says he has booked some of the largest and finest cos. on the road.

**SCRANTON.**—ACADEMY OF MUSIC (C. H. Lindsay, manager): George Wilson's Minstrels opened the season here 16 to a packed house.

## RHODE ISLAND.

**NEWPORT.**—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): The Historical pageant was given to a crowded house 13, as a testimonial to Julia Ward Howe. The receipts will be devoted to local charity. Charlotte Wayland, formerly of this city, presented Frou-Frou and Kathleen Mavourneen 15, 16 to fair houses in a highly satisfactory manner. It was an agreeable surprise to her many friends to see the marked improvement she has made since her last appearance here. Paulette's third engagement 16, booked for 19. She is—ITEM: On invitation of Clark Noble, the sculptor who designed McCullough's bust in Philadelphia I was given a view of the plaster cast of the principal figure of the Soldiers and Sailors Monument to be erected here. The cast is that of a soldier clothed in the ordinary blouse and trousers, but the conception that one feels as if he was looking at one of the boys in blue in the flesh. The opinion of all who have seen it is that Sculptor Noble has produced a figure that will at once be recognized by the people and the artistic world.

**PROVIDENCE.**—SANS SOUCI GARDEN (W. E. White, manager): The Redmond-Barry co. in A Serious Family was well rewarded for their efforts by full houses throughout the week ending 17. This week they will be seen in the drama Redomed.—PROVIDENCE MUSEUM: The two Orphans presented here last week was every thing considered, well performed, and much credit is due Lou Ripley and Beatrice Norman in their impersonations of Louise and Henrietta. This week the Boston Grand Museum Stock co. will present The Banker's Daughter.

## TENNESSEE.

**MEMPHIS.**—JACKSON MOUND PARK (James Wood, manager): Iolanthe was given to good business 3. The Goose with the Golden Egg and Trial by Jury were put on to a packed house 11, but were withdrawn after the first presentation and Iolanthe substituted.—GOSNIP: Charles G. Weber, a new acquisition to the Deason Opera co., has made a pronounced hit.—Manager Gray, of the New Memphis Theatre, has returned from the East and is well satisfied with the coming season's bookings. He is personally superintending the overhauling of his pretty little theatre. The season opens Sept. 30 with Lizzie Evans in her new play. New scenery is being painted by Alfred Bender.—The East End Dramatic line is going to fit up their park as a first-class summer opera resort, to be opened early next season.—Peter Tracy, of the Tracy Printing Company, has been named as manager of the New Grand Opera House to be opened next year.

**NASHVILLE.**—SIFTINGS: In looking over the list you published last week of State and County Fairs, I observe that you omit the Tennessee State Fair, which is to be held here Sept. 16-24, at West Side Park. This is one of the most important of all the Southern Fairs. Manager Nilson has booked for the Vendome that week the Detchon Comedy co., with Amy Ames as the star.—Jean Houston tells me he has a good offer to go next season with Col. Barton's Lost in New York co., which he has about decided to accept.—Dan Connolly will depart for New York within the next week or ten days. He goes to meet Miss Emma Abbott on her return from Europe. He is her private secretary as well as the treasurer of her co. There is in the profession no worthier fellow than Dan, and I am sure I have yet to see the man that can excel him when it comes to cleverness. Well, Dan, "here's looking at you."—I hear that all is not well between L. W. Washburn, the new lessee of the Masonic Theatre, and the Masons who are the owners of the house. He wants to change the name to "Washburn's Theatre," and conduct it at the popular prices of ten, twenty, thirty, fifty and seventy-fivcents. This they will not agree to. They want the name of the house to continue as it is, and the scale of prices to be the same as the Vendome. Mr. Washburn's agent is here now trying to reach an agreement with them through James Collins, who has charge of the matter for the Masons. I will advise you of the outcome in my next. Rumor has it that Horace Crone, formerly with the Wilber Comedy co., wants to lease the Grand Opera House. A great many substantial improvements have been made in the vicinity of this house this year, which tend very much to improve the locality it is in. Last year and in fact for several years past I have heard much complaint from traveling managers and professionals about the bad hotel accommodations of Nashville. For their information let me say that all this has been remedied. We have a new first-class hotel now open in the city. It is a splendid structure and is being furnished and fitted out elegantly than any hotel South of the Ohio river. Since its completion all the other hotels in the city are spending money lavishly in the way of improve-

ments.—The Vendome Orchestra has concluded its summer engagement at Glendale Park.—Lemon, the accomplished leader, has gone to Danville, Ill., his old home, on a short visit.—Prof. L. D. Abbott will likely lead the Masonic Orchestra for Manager Washburn.—Charley Johnson is busily engaged putting the Vendome in readiness for the opening Sept. 2.—A smile spread all over Manager Nilson's genial face these days. "The boys" should all made a note of it and in future address him as "Grand Pop" for he is "Pop" no longer, having advanced to the title of a full fledged grandfather within these three days past. It's a girl baby and a prize-taker at that.—Maude Wilson goes with The City Directory co. this season. I am told by a number of Nashville people, who saw Maude the past season, that she has developed into a remarkably clever little artist, and that she sings and dances in the most captivating manner. However, I am not surprised at all this when I remember how bright, how accomplished and how pretty she was as a girl growing up.

## TEXAS.

**DALLAS.**—OAK CLIFF SUMMER THEATRE (Oak Cliff Theatre Co., managers): The MacCollin Opera co. gave Olivette to a packed house 12. Dallas people never seem to tire of the bright operas played by this co., as is well attested by their liberal patronage.

## UTAH.

**SALT LAKE CITY.**—GRAND OPERA HOUSE (Douglas White, manager): Richard Golden presented Led Prouty 5, 6 to light but highly pleased audiences. The co. is very good, and we deem it a pity that it was not better patronized. J. B. Potts presented A Silent Partner to a fair house 9. The piece is one that will need pruning and overhauling to make it of much value. The idea, or theme, is quite a good one, but there is much tiresome dialogue to be eliminated.

## VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): Prof. Gentry's trained dogs 12 and matinee 13, attracted large audiences. The regular season opens 17 with Madame and Angustin Neville in The Boy Tramp.

## WASHINGTON TERRITORY.

**TACOMA.**—GERMANIA THEATRE (J. P. Howe, manager): Bunch of Keys to small houses 7-7. The play was badly cut. Manager Zeigler, of the co., stated that the cause of it lay in the house not furnishing the lumber and stage hands to put up their scenery.—ALPHA OPERA HOUSE (J. M. Junett, manager): A Parlor Match to crowded houses 9, 10. Manager Mann has got together a fine co., and they give entire satisfaction.—THEATRE COMIQUE (H. H. Cline, manager): Good variety performances to slightly crowded houses.—ITEM: The statement given THE DRAMATIC MIRROR that the Tacoma Theatre, which will be completed in November, has been leased to J. P. Howe is premature; nor is there much prospect that he will succeed in securing the management of this fine house.—A new variety theatre, to be called the National, is under way. H. H. Cline will be its manager. The theatre will be scenic. Its stage will be 24 ft. It will be devoted to the higher class of vaudeville entertainments.

## WISCONSIN.

**SHEBOYGAN.**—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): Hettie Bernard-Chase in Little Coquette, to a good house 9. The play with a few changes here and there is virtually the same as that produced by her last season under the name of Rags the Wildcat of Woodland Farm. Miss Chase is surrounded by a good co., and the play gives perfect satisfaction.—Duncan Clark's Female Minstrels appeared 13 to a topheavy house. Frankie Jones with a select co. will visit us 15-16. Frankie is only 14 years of age, and the finest juvenile actor I ever saw.—ITEMS: E. K. Boland, late of the Lena Leeb and Bernard-Chase co., is spending his vacation in the city. He will join J. A. Starnes' Unknown co. Sept. 2 at Chicago.—In the list of Fair dates Sheboygan was omitted, the dates are Sept. 4, 5, 6, 7.

**MANITOWOC.**—OPERA HOUSE (Jno. P. Dunk, manager): Hettie Bernard-Chase in Coquette to a fair house 8. Master Frankie Jones 12 in Disowned, to a large house. The co. carries some very fine scenery by Sotman and Landis. TURNER'S OPERA HOUSE (Z. Hartman, manager): Due Edwards and McDowell co. in Huggs' Landing 26.

**LA CROSSE.**—LA CROSSE THEATRE (F. H. Hershenson, manager): The Haverly-Cleveland Minstrels packed the house 2 and turned people away. Their performance gave entire satisfaction.—ITEM: Everything indicates a prosperous season, and the finest of attractions are booked.

## WYOMING TERRITORY.

**CHEYENNE.**—CHEYENNE OPERA HOUSE (D. C. Rhodas, manager): Richard Golden and co. in Old Jed Prouty to fair business 10. Lilly Clay's Gaiety co. gave a pleasing entertainment 12.

## CANADA.

**CHATHAM.**—GRAND OPERA HOUSE (W. W. Scane, manager): O. B. Sheppard in doing the booking for season's offerings, and already many first class attractions are on the list. The house has been thoroughly renovated, and the scenic artist has been busy for some weeks retouching and placing new scenery. Manager Scane has just returned from a five weeks' sojourn at his summer residence at Tobemory, Georgian Bay, and the sun and wind have bronzed his genial face.

**ST. JOHN.**—LANDOWNE THEATRE (E. A. McDowell, manager): The most successful engagement of the season closed 15. Claire and the Forgemaster, Our Boys, My Uncle's Will and Engaged were presented to crowded houses during the week. A souvenir in the shape of a cabinet containing photographs of all the members of the co. was given to the ladies attending during the week.—ITEMS: The following are the engagements of the members of this co. for next season, so far as ascertained at present: Fanny Reeves will star for six weeks with the stock co. at Winnipeg. Percy Hampson will go with Hands Across the Sea. Mary Hampton is under contract to Wm. Gillette for either Held by the Enemy or his new piece. Mrs. Jarman and W. B. Hagon tour with Arthur Rehan's co. Helen Mowat, Linda Blairbridge and Esther Stewart will join Hoyt and Thomas' co. E. A. McDowell will support Clara Morris. T. D. Frawley has closed with The Spider's Web. Ernest Sterner will be with the Frohmans, J. Chas. Edson will go with Frederick Ward. Geo. Fawcett, Fred Night, John Bunny, D. R. Whipple, Beatie Hunter and Grease Goddard have not closed as yet, although they have had several offers. The management have contracted with all the above to return next Summer.

**MONTREAL.**—THEATRE ROYAL (Spartow and Jacobs, managers): Ed. Hansen's One of the Finest co. to crowded houses week 11. E. M. Ryan, as John Misher, the policeman, repeated his success of last season. Miss Beatrice Tait, as Jennie, was pretty and charming, and her songs and dances scored a hit. The specialties introduced in the fourth act were very good, particularly the upade dance, which was quite a novelty here. The tank and steam yacht, *Le Capitaine Wander*, are also features of the performance. This week The Boy Tramp, next Tony Pastor.

## DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us Saturday.

**DRAMATIC COMPANIES.**

AROUND THE WORLD CO.: Cincinnati, O., Aug. 26-27.

AFTER DARK CO.: Boston Aug. 19-20; Baltimore 26-27; Washington, D. C., Sept. 2-3.

ANNA BOYLE CO.: Port Jervis, N. Y., Aug. 26-27; Birmingham Sept. 2-3.

ADA GRAY CO.: Atlantic City, N. J., Sept. 2-3; Philadelphia 9-10.

A LEGAL DOCUMENT CO.: Cincinnati Sept. 3-4.

A MOUNTAIN PINK CO.: St. Louis, Mo., Oct. 20-21.

A LEGAL WRONG CO.: Indianapolis, Ind., Aug. 19-20.

ANTIOPE CO.: N. Y. City Aug. 19-20; three weeks.

ANNIE FIKLEY CO.: Philadelphia Sept. 16-20 weeks.

A ROYAL PASS CO.: Toledo, O., Aug. 26-28, Detroit, Mich., 29-31.

BOOTH-MORJESKA CO.: Pittsburg, Pa., Sept. 3-4.

BRIC-A-BRAC Co.: New York City Aug. 19-20 weeks.

BOURNE THEATRE CO.: Elizabethtown, Ky., Aug. 19-20; Nashville, Tenn., 26-27.

BLUEBERRY JR. CO.: Chicago June 10-indefinite.

CHICAGO COMEDY CO.: Milford, Ill., Aug. 12-13; Philadelphia Sept. 14-15.

CHARLES WYNDHAM: Boston Oct. 7-four weeks.

CHAS. FLAT CO.: New Bedford, Mass., Sept. 9.

CAPTAIN SWIFT CO.: N. Y. City Aug. 26-27; Newark, N. J., Sept. 2-3.

CHEEK CO.: Ballston, N. Y., Aug. 24, Albany 26-27.

CHARLES T. ELLIS CO.: Red Bank Sept. 9, Asbury Park 10, Yonkers 11, Poughkeepsie 12, Saratoga 13, Yonkers 14, Philadelphia 16-17.

CHARLOTTE WAYLAND: Newburg, N. Y., Aug. 22, Catskill 23, Hudson 24, Rome 25.

CAPTAIN SWIFT CO.: N. Y. City Aug. 26-27; Newark, N. J., Sept. 2-3.

CASEY'S TROUBLES CO.: Easton, Pa., Aug. 26, Wilkesbarre 27, Susquehanna 28, Honesdale 29, Hawley 30.

CARRIE ANDREWS: Jefferson, Ia., Aug. 26-27; Waterloo Sept. 2-3.

CONRAD CO.: Chicago Aug. 19-20.

CORA TANNER CO.: Yonkers, N. Y., Sept. 20, Bridgeport, Ct., 21, New Haven 22, Springfield, Mass., 23, Hartford, Ct., 24, Newark, N. J., 25.

DRIFTING APART CO.: Troy, N. Y., Sept. 2-3.

DAN'L SULLY'S CO.: Cincinnati Aug. 19-20.

EDWIN BARBER CO.: Cincinnati, O., Sept. 2-3.

ESTELLE CLAYTON CO.: Buffalo, N. Y., Aug. 19-20.

EXILES CO.: Philadelphia, Pa., Sept. 2-3.

EVANGELINE CO.: Boston, Mass., Sept. 2-3.

EDWARD HARRIGAN'S CO.: San Francisco Aug. 23-24, San Jose 25, Oakland 26, Stockton 27, Sacramento 28, 29.

F. H. SOTHERN: N. Y. City Aug. 21-indefinite.

FERDIE GOODRICH: Joliet, Ill., Aug. 26-27; Rockford Sept. 2-3.

FERGUSON-MACK CO.: New Haven, Ct., Aug. 22-23, Hartford 24-25, Lynn, Mass., 26-27, Buffalo, N. Y., Sept. 2-3.

FLORENCE J. BINDLEY: Reading, Pa., Aug. 19-20.

FAT MIE'S CLUB: N. Y. City Sept. 16-17.

FERDIE CO.: N. Y. City Sept. 9-10.

FAIRY'S WELL CO.: N. Y. City Sept. 9-10.

FREDERICK WARDE: Pittsburg, Pa., Sept. 2-3.

FRANK MAYO CO.: Milwaukee, Wis., Aug. 19-20.

GRISMER-DAVIES CO.: San Francisco, Cal., Aug. 21-22.

GINGER SNAPS CO.: Cleveland, O., Sept. 9-10.

GEORGE ROBEY CO.: N. Y. City Sept. 2-3; Toronto, Can., 26-27.

GEORGE WOODTHORP CO.: Spokane Falls, Wash., Aug. 12-13.

HETTIE BERNARD-CHASE CO.: Bay City, Mich., Aug. 23, St. Louis 24, Grand Rapids 25-26; Lansing Sept. 2, Charlotte, 3, Kalamazoo 4, Goshen, Ind., 5, Fort Wayne 6, Warsaw 7, Indianapolis 7-8.

HILARITY CO.: Findlay, O., Aug. 29.

HOP OF GOLD CO.: N. Y. City, Aug. 19-20.

HELENE ADELL CO.: Elmira, N. Y., Aug. 19-20.

HOLDEN COMEDY CO.: Angola, Ind., Aug. 19-20; Jackson, Mich., 26-27.

HELEN BLYTHE CO.: Hamilton, Can., Aug. 19.

HEBERT E. DIXEY CO.: Boston, Mass., Sept. 2-3.

HELD BY THE ENEMY CO.: Providence, R. I., Sept. 1.

HALLER AND HART CO.: Chicago, Aug. 26-27.

HANDS ACROSS THE SEA CO.: Philadelphia Sept. 2-3.

HANS THE BOATMAN CO.: Chicago, Ill., Sept. 9-10.

IRISH LUCK CO.: Paterson, N. J., Aug. 19-20.

J. H. STEVENSON CO.: N. Y. City Sept. 23-24.

J. R. POLK CO.: Denver, Col., Aug. 19-20.

J. K. ENNETT CO.: Chicago, Aug. 19-20.

KATE CLAXTON: N. Y. City, Aug. 5-indefinite.

KENDALLS: N. Y. City Oct. 7-four weeks.

KIRALFY CO.: N. Y. City Aug. 19-four weeks.

KAJANKA CO.: Columbus, O., Sept. 16-17.

KICKS AND KISSES CO.: Boston Sept. 9-10.

LATER ON CO.: Chicago, Aug. 23, Rockford 24.

LOST IN NEW YORK CO.: Albany, N. Y., Aug. 19-20.

LABADIE-ROWE CO.: Eaton, O., Sept. 2-3.

LA PORTE, Ind., 9-10; South Bend 10-11.

LILLIAN KENNEDY: Easton, Pa., Aug. 26, Wilkesbarre 27, Susquehanna 28, Honesdale 29, Hawley 30, Middletown, N. Y., 31, Jervis, 1, Plymouth, 2, Morrisville, 3, Dover 4, Scranton 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

ST. PERKIN'S CO.: Thomaston, Ct., Aug. 21, Waterbury 22.

THE SON OF MONTE CRISTO CO.: Goshen, Ind., Aug. 21, Benton Harbor 22-23, Bay City 24-25, East Saginaw 26-27.

THE TWELVE TEMPTATIONS: Crookston, Dak., Aug. 25, Fargo 27, 28, Brainerd, Minn., 29, Stillwater 30, St. Paul Sept. 1.

THE DARK SIDE OF A GREAT CITY CO.: Newark, N. J., Aug. 19-20.

THE WORLD AGAINST HER CO.: Pittsburg, Pa., Aug. 19-20.

THE DEAR IRISH BOY CO.: Findlay, O., Aug. 23, 24.

TOM RICKETT'S CO.: Lynn, Mass., Aug. 22-23, New Haven, Conn., 24-25, Bridgeport, 26-27, Hartford, Sept. 2, 3.

THE BLUE AND THE GRAY CO.: N. Y. City, Sept. 9-10.

TIME WILL TELL CO.: N. Y. City Aug. 19-20; Newark, N. J., 26-27; Philadelphia 2-3; Hoboken, N. J., 9-10.

TWO OLD CHORUS CO.: Yonkers, N. Y., Sept. 2.

THE GREAT METROPOLIS CO.: New York City Aug. 19-20.

THE SPHER AND THE FLY CO.: Trenton, N. J., Sept. 20, Toronto, Can., 27-28.

THE SHOWAWAY CO.: Philadelphia, Aug. 19-20; San Francisco, Sept. 2-3.

THE NOBLE OUTCAST CO.: Cedar Falls, Ia., Aug. 20, 21, Oskaloosa 22, 23, Centreville, Ia., 25, Des Moines 26, 27.

UNCLE TOM'S CABIN (Stetson's) Co.: Vassalboro, Me., Aug. 21.

UNCLE TOM'S CABIN (New Orleans) Co.: Anisoto, N. Y., Aug. 21, Addison 22.

UNCLE TOM'S CABIN (Vreeland and Middaugh's) Co.: Canisota, N. Y., Aug. 21, Addison 22, Ellland, Pa., 23, Westfield 24.

UNCLE TOM'S CABIN (Peck and Pursman's) Co.: Newburg, N. Y., Aug. 24.

ULLIE AKERSTROM CO.: Chicago, Ill., Aug. 12-13.

WHEELING, W. Va., 26-28, Cumberland, Md., 29, 30, Martinsburg, W. Va., 31, Baltimore, Md., Sept. 2-3.

VICTORIA VOKES: Philadelphia Sept. 16-17.

W. J. SCASLAN CO.: Cleveland, O., Sept. 2, 3.

WILLIAM TERRISS CO.: N. Y. City Oct. 2-3.

W. H. CRANE: Chicago, Ill., Sept. 16-17.

WILSON BARRITT CO.: Boston, Mass., Oct. 19-20.

WILL OF THE WIND CO.: Waterbury, Conn., Aug. 26, Holyoke, Mass., 27, Marlboro 28, Waltham 29, Laconia, N. H., 30, Portsmouth 31, Haverhill, Mass., Sept. 2, Fall River 3, Springfield 4, Chicopee 5, Wallingford 6, Meriden 7.

WOMAN AGAINST WOMAN CO.: Cleveland, O., Aug. 19-20; Chicago 26-27; Louisville Sept. 2-3.

WAIFS OF NEW YORK CO.: Philadelphia Sept. 16-17; Pittsburg 23-24; Cincinnati 30-31.

ZIG-ZAG CO.: N. Y. City Sept. 2-3.

**OPERA AND CONCERT COMPANIES.**

AMBERG OPERA CO.: N. Y. City July 29-indefinite.

CARLETON OPERA CO.: Philadelphia Sept. 23-24.

DUFF'S OPERA CO.: N. Y. City Aug. 26-four weeks.

HINRICHS'S OPERA CO.: Philadelphia July 29-indefinite.

KING COLE CO.: Chicago Aug. 5-indefinite.

MACCOLLIN OPERA CO.: Dallas, Tex., July 1-indefinite.

MCMAULL'S CO.: N. Y. City March 11-indefinite.

NOSS FAMILY: Washburn, Wis., Aug. 21, Hayward 22, West Superior 23, 24, N. P. Junction, Minn., 25, Aitken 26, Verdala 27, Wadena 28, Red Lake Falls 29.

PINAPONE CO.: Boston Aug. 10-11.

SAID PASHA OPERA CO.: St. Louis, Mo., June 24-indefinite.

SPENCER OPERA CO.: Cincinnati, July 29-indefinite.

THE OOLAH CO.: N. Y. City-indefinite.

THOMSON'S OPERA CO.: Cincinnati, O., Aug. 19-20.

THE BRIGANDES: N. Y. City-indefinite.

WILSON OPERA CO.: Philadelphia Aug. 19-20; Cincinnati 26-27.

WYATT'S OPERA CO.: San Francisco Aug. 19-20.

**VARIETY COMPANIES.**

GUS HILL'S CO.: San Francisco, Cal., Aug. 19-20.

HARRY KENNEL'S CO.: Harlem, N. Y., Aug. 26-27.

HERMANN'S VAUDEVILLE: New York City, Aug. 19-20.

LILY CLAY'S CO.: Cedar Rapids, Ia., Aug. 21, Waterloo 22, Dubuque 23, Chicago, Ill., 24-25, Fort Wayne 26, Lafayette 27, Indianapolis 28, Terre Haute 29, Springfield 30.

NEW PHANTASIA: Columbus, O., Aug. 10-11.

ALLEGHANY CITY, Pa., 26-27.

NIGHT OWLS CO.: N. Y. City, Aug. 26-27.

NEW ARABIAN NIGHTS CO.: Charles City, Ia., Aug. 21, Waterloo 22.

ROSE HILL'S CO.: Hoboken, N. J., Aug. 19-20.

TOSTY PASTOR'S CO.: Boston, Mass., Aug. 19-20.

**MINSTRELS.**

BARLOW BROTHERS' MINSTRELS: Stamford, Ct., Aug. 21, Greenwich, N. Y., 22, Danbury, Ct., 23, Birmingham 24.

FIELD'S MINSTRELS: Muskegon, Mich., Aug. 21, Battle Creek 23, Cold Water 24, Adrian 25, Toledo, O., 26, Tiffin 27, Cleveland 28-31.

GEORGE WILSON'S MINSTRELS: Richmond, Va., Aug. 21, Danville 22, Lynchburg 23, Roanoke 24, Charlottesville 25, Charleston, W. Va., 27, Huntington 28, Franklin, Ky., 29, Lexington 30, 31.

GOODYEAR, COOK AND DILLON'S MINSTRELS: Fort Scott, Kas., Aug. 21, Parsons 22, Springfield, Mo., 23, Fort Smith, Ark., 24, Little Rock 25, Hot Springs 27, Texarkana 28.

GORMAN'S MINSTRELS: Providence, R. I., Aug. 18-21, Brockton 22, Manchester, N. H., 23, Lewiston, Me., 24, Bangor 25, Portland 27, Portsmouth, N. H., 28, Nashua 29, Haverhill 31.

HAVELY-CLEVELAND MINSTRELS: Columbus, O., Aug. 21, Springfield 22, Indianapolis 23, Dayton 24.

HAVELY-CLEVELAND MINSTRELS: Minneapolis, Minn., Aug. 19-20; St. Paul 26-27.

MCABE AND YOUNG'S MINSTRELS: Galesburg, Ill., Ottawa 26, Aurora 27, Syracuse 28.

THOMAS MINSTRELS: Atlantic City, N. J., indefinite.

WAGNER'S MINSTRELS: Buffalo Sept. 3-7.

**CIRCUSES.**

BARNUM-BAILEY CIRCUS: Ogdensburg, N. Y., Aug. 21, Gouverneur 22, Montreal 23.

FOREPAUGH'S CIRCUS: Hastings, Neb., Aug. 21.

HARRIS' CIRCUS: Lake City, Minn., Aug. 21, Red Wing 22, Hastings 23, 24.

IRWIN BROTHERS' CIRCUS: Exeter, N. H., Aug. 21.

LOCKE'S CIRCUS: Oakley, Mich., Aug. 21, Cheaning 22.

MAIN'S CIRCUS: Eastport, Me., Aug. 21.

McMASON'S CIRCUS: Salt Lake City, Aug. 21-23.

NEW YORK CIRCUS: New York City-indefinite.

RINGLING BROS.' CIRCUS: Grayville, Pa., Aug. 21, Fairfield 22, Flora 23.

ROBINSON'S CIRCUS: Fremont, O., Aug. 21, Norwalk 22, Oak Harbor 23, Columbus, Ind., 30, Franklin 31, Xenia, O., Sept. 2, Circleville 3, Lancaster 4, Gallipolis 5.

SAUTELLE'S CIRCUS: Stillwater, N. Y., Aug. 21, 22, Schuylerville 23, 24.

SELLS BROS.' CIRCUS: Abelen, Kas., Aug. 21, Clay Centre 22, Concordia 23, Washington 24, Sedalia, Mo., 25, Lexington 27, Marshall 28, Booneville 29, Moberly 30, Columbia 31, Chillicothe Sept. 2, Carrollton 3, Macon 4, Quincy, Ill., 5.

WHITNEY FAMILY: Upper Sandusky, O., Aug. 21, Carey 22, Arcadia 23, Fostoria.

**MISCELLANEOUS.**

BARTHOLOMEW'S EQUINE PARADOX: Allentown, Pa., Aug. 26-27; Reading Sept. 2-3.

COMANCHE BILL'S WILD WEST: Philadelphia Aug. 19-20.

HUMER'S PAVILION: Columbia, Mo., Aug. 19-20.

HILTON'S CARNIVAL SYRACUSE, O., Aug. 21, 22, Hartford City W. Va., 23, 24.

LOVENBERG'S PHANTASIES: Janesville, Wis., Aug. 21, Beloit 22, 25.

MARSHALL P. WILDER: New London, Conn., Aug. 21, Shelter Island, N. Y., 22, Narragansett Pier, R. I., 23, Newport 24, Wellesley, Mass., 25, Jackson, N. H., 27, Maplewood 28, Jefferson 29, Cushing's Island, Me., 30, Bar Harbor 31, South Portland, Me., Sept. 2, Kineo 3, Pittsfield, Mass., 5, Stockbridge 6, Lenox 7, Philadelphia, Pa., 9.

MONTFORD ART EXHIBITION: Ottawa, Can., July 15-indefinite.

ROBINSON'S FLOATING PALACE: Spring Valley, Ill., Aug. 21.

WALLACE'S MUSEUM: Rutland, Vt., Aug. 19-20.



## The Best Offer Yet.

Everybody Who Reads "The Mirror"  
Knows Something About

**PAISLEY**  
THE MACK CITY

Those who have followed its history for the past year know of how it started—on nothing, an obscure spot in the pine wilderness of New Jersey.

## THAT WAS A YEAR AGO.

Now it is a thriving town, known favorably all throughout the country as a place where MALARIAL DISEASES CAN NOT EXIST, and where CATARRH, HAY FEVER AND ASTHMA find immediate relief, permanent cure. The pine balsamic air of Paisley is wonderfully curative and the water is simply delicious. It has no level and is very beautiful. It is only 23 miles from Philadelphia and near to New York, and two new railroads are coming to it. AN ELYSIUM FOR THE WEAK LUNGED at your very doors.

Lots in this city of magic growth sold a year ago for \$5 each. Now they range from \$35 to \$75 each, and in another year will be worth \$100.

An hotel, post-office, factory and residences are built and occupied, and THIRTY MILES of streets have been cut out. CONSERVATORIES OF MUSIC AND SEMINARIES are planned or contracted for, and the place will soon be a fashionable centre.

On AUGUST 1 we will

## Open Up a New Division in Paisley.

and will begin this part, as before, at gift prices. It succeeded before, it must be doubly attractive now. We sold nearly 8,000 lots in a year. Now we shall let a few of these new lots go in the same way. We will sell the first few as follows:

TWO LOTS FOR \$15.00  
FOUR " " \$25.00

Remember, this gives you a clear title, without conditions or restrictions. Four choice lots near the grand main street for \$25. No further charge. Or YOU MAY HAVE TWO for \$15.

Lots in the main village this week as follows:

CHOICE LOCATIONS, \$35 EACH.  
CORNER VILLA PLOTS OF 2 LOTS, \$70.

N. B.—We will sell similar corner plots in the new addition a few blocks further along the beautiful main street, and only a block away from it, for \$25 to \$30 each. In a year they will be as valuable as the others.

All remittances should be by registered letter or Post-Office order.

We GUARANTEE advanced values on all these prices. You can easily satisfy yourself that our guarantee is good, and that we are reliable. Send \$25 for four lots or \$15 for two in the new and fashionable addition, or call and select for yourself.

**PAISLEY IMPROVEMENT COMPANY**  
100 DUANE STREET, NEW YORK

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WITH ITS  
MAGNIFICENT AVENUES  
EXTENDING  
FROM OCEAN TO BAY,

Is destined from its commanding situation and susceptibility to the high class of improvements now going on to be the most beautiful, as well as the most popular, ocean property in the world. The streets are broad, affording parklike drives. The sidewalks will be flagged with best quality of slate. The sewer and water service will be made complete.

No assessments will be levied against the lots for these improvements.

Most careful restrictions will be observed in connection with all sales.

The great transformation that has been wrought upon this property within the past sixty days must be seen to be appreciated. We unhesitatingly recommend the property as desirable, either for residence or an investment.

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F. H. CASSIDY, N. Y. and R. Beach R. R., Long Island City;

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L. I. R. R. TICKET OFFICE, Bushwick, L. I.; JOHN I. Mc-

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Only 22 miles from New York, one hour out; low contamination; junction of two railroads; station on the ground. One of the healthiest locations known as it is in the GREAT PINE BELT of New Jersey; only three miles from LONG BRANCH, and one-quarter of a mile from MORMOUTH PARK RACE COURSE. HOUSE LOTS for sale for cash or instalments from \$25 to \$300, according to location. It is 17 miles nearer New York and 7 miles nearer the ocean than the famous Health Resort, LAKEWOOD. Hotels, churches, schools, manufacturing, dwelling houses and about 3,000 residents already there. No choicer place for a home. Land rapidly increasing in value. Call or address EATONTOWN IMPROVEMENT COMPANY, Room G, 111 Broadway, New York, or 35 Montgomery Street, Jersey City.

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WE WILL

GIVE YOU

**HOUSE LOTS**

Free and clear, in the healthiest location, the highest ground, fertile soil, choicest climate, in the GREAT PINE BELT of New Jersey, near the ocean, with not one acre of marsh land in the whole township. (See State Geologist's Report for 1896.) No other summer or winter resort in New Jersey can PROVE as much, even if they charge you \$500 for their lots. For full particulars call or address Trinity Building, 111 Broadway (Room F), New York, 45 Court St., Brooklyn; 35 Montgomery St., Jersey City, and 724 Broad St., Newark, N. J.

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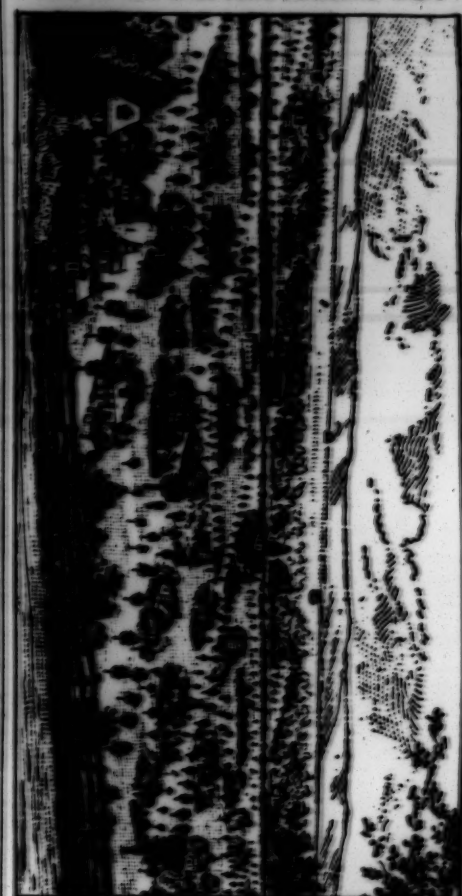
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## HISTORY.

It was Indian, (Aquehonga Manacknong, the place of bad woods,) later it was Dutch, (Staaten Eylandt, the island of the States,) still later English, (Staten Island,) later still, American with its English name, and now it is almost everything, as all America is. But it was, is, and ever will be, the county of the most varied beauty in all the State of New York.

VIEW OF NEW DORP FROM RICHMOND ROAD.



## A QUIANT ADVERTISEMENT.

It must have been a real estate agent who wrote in 1788, that "the healthy and clear westerly breezes on the one side, and the thick, southerly atmosphere, abstracted by a ridge of hills on the other side, make it so healthy that it must induce gentlemen of fortune to purchase, who wish to lengthen out their days and enjoy all the temporal happiness this life can afford."

At any rate it is a fact—vouched for by Richard M. Bayles in his History of Richmond County—that "there are few localities on the Continent where the number of instances of extreme longevity, in proportion to the population, can be equalled."

## GETTING THERE.

With a hundred dollar dory, and for eighteen cents a trip, Commodore Vanderbilt established his health, his ferry and his fortune, and the last would have been impossible without the first. What wonder that pulling and sailing back and forth should have broadened his chest and his business notions, and given him a judgment as clear as the atmosphere which surrounded him.

No man can take the trip from St. George to the Battery, without being physically invigorated, and mentally inspired by the spirit of progress which is all about him. There is no such journey in the world. A home on Staten Island will secure a man this trip twice a day, and it ought to be a factor in his fortune as it was in the Commodore's.

## NIEUWE DORP

is the Dutch for Newtown, and was used to distinguish it from the Oude Dorp or the old town. New Dorp is first mentioned in the chronicles in 1676, as being visited by some Dutch explorers. In 1763 the Moravian Church was built, one of the founders being the father of Commodore Vanderbilt. In 1842 William H. Vanderbilt moved to his farm at New Dorp, and such is substantially the history of the place.

## A HOME SPOT.

Eighty acres of farm land—almost adjoining the Vanderbilt property, and a mile from the lower bay—for a start. How it has blossomed! New houses, new streets—for the houses were ahead of the streets, except on paper—new depot, in fact a new town, indeed. This means that the bees are swarming from the old hive—such an overcrowded one—the New York hive, and are coming to make homes with us. Homes dedicated to health and happiness. Such is the record of New Dorp's newness.

## "HAVE ONE?"

Why certainly, you may. The question is, will you? Think of the children growing up on the city pavements. Think of the wife between brick walls. Think of yourself with nothing to break the monotony between house and office, and back again, but the elevated road.

Then think of the beautiful sail, the spin through the country, the hearty welcome from children, dirty, brown, but healthy, and from the wife on the shaded verandah of your own home looking toward the sea. Think of these latter things and remember that a small cash payment and monthly instalments secure a home in New Dorp.

## "GOOD NEIGHBORS."

Quite an item indeed. They are secured at New Dorp, by the following restriction: 1st. No house can be built costing less than \$2,000. 2d. No liquor can be sold on the premises. 3d. Nuisances of all kinds are debarred by the terms of the deed. The average cost of houses now there is \$3,500. We have a few houses ready for occupation and for sale. Homes, houses, too, from foundation to ridge-pole. We have facilities whereby we can guarantee perfect houses of any design, for almost the lowest price of material and labor only, and that, too, at the lowest price. The price of lots is from \$25 upward.

## A Pleasant Trip at Our Expense.

Anyone who is interested at all in New Dorp, may call at our office and receive tickets and escort for a party of friends. A pleasant excursion for a half holiday it would be hard to find. Meantime you may have an illustrated map for the asking and any other information we possess. Finally it may be said that the rate of commutation between New Dorp and New York is only \$5.00.

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